

THE ATHENÆUM

AUTUMN BOOK SUPPLEMENT

No. 4719.

OCTOBER, 8, 1920.

CONSTABLE: ANNOUNCEMENTS

- | | | |
|--|---|--|
| A Child's Day. New Edition. Illustrations by CARINE and WILL CADBY. | | WALTER DE LA MARE. |
| Peacock Pie. Illustrations in Colour and Black-and-White by W. HEATH ROBINSON. | | WALTER DE LA MARE. |
| Snowdrop. Illustrations by ARTHUR RACKHAM. 20 full-page plates in colour. | | BROTHERS GRIMM. |
| Hansel and Grethel. Illustrations by ARTHUR RACKHAM. 20 full-page plates in colour. | | BROTHERS GRIMM. |
| Omar Khayyam. Illustrations in Colour and Black-and-White by RONALD BALFOUR. | | EDWARD FITZGERALD. |
| Hamewith. Illustrations by A. S. BOYD. | | CHARLES MURRAY. |
| Colonel Repington's Diary. The First World War 1914-1918. 2nd Imp. 2 vols. 42s. net. | CHARLES A. C. REPINGTON. | |
| Princess Blucher's: An English Wife in Berlin. 5th Printing. | EVELYN PRINCESS BLUCHER. | |
| The Education Department and After. Demy 8vo. 21s. net. | SIR GEORGE KEKEWICH, K.C.B. | |
| Sir Stanley Maude: Authorised Memorial Biography. Illus. and Maps. 21s. net. | MAJOR-GENERAL SIR C. E. CALLWELL, K.C.B. | |
| The Autobiography of Andrew Carnegie. Demy 8vo. Illustrated. | | J. A. FULLER MAITLAND. |
| Reminiscences of Arthur Coleridge. Demy 8vo. | | W. LYON BLEASE. |
| Suvorof. A Life of the Famous Russian General. Demy 8vo. | | MAJOR-GENERAL SIR C. E. CALLWELL, K.C.B. |
| Experiences of a Dug Out. Demy 8vo. 18s. net. | | |
| Cecil Rhodes. By BASIL WILLIAMS. | Two new volumes in Constable's "Makers of the Nineteenth Century" series. | |
| Victor Hugo. By MARY DUCLAUX. | | |
| Paul Verlaine. Demy 8vo. | | HON. HAROLD NICOLSON, C.M.G. |
| Shelley and Calderon and other Essays on Spanish and English Poetry. Demy 8vo. | | S. DE MADARIAGA. |
| Main Currents of Spanish Literature. Crown 8vo. | | J. D. M. FORD. |
| The Tale of Terror. Extra Crown 8vo. | | EDITH BIRKHEAD. |
| The Theatre Advancing. Frontispiece. | | GORDON CRAIG. |
| Collected Poems. 2 vols. Crown 8vo. | | WALTER DE LA MARE. |
| *** Also 210 copies on hand-made paper, signed by the Author. | | |
| Back to Methuselah: Five New Plays and a Preface. | | BERNARD SHAW. |
| In the Country Places. Crown 8vo. Paper. Author of "Hamewith." | | CHARLES MURRAY. |
| The Auld Doctor. Square 8vo. Paper. | | DAVID RORIE. |
| Allenby's Final Triumph: A sequel to "How Jerusalem was Won." Illus. 21s. net. | | W. T. MASSEY. |
| Europe and the Faith. Demy 8vo. 17s 6d. net. | | HILAIRE BELLOC. |
| A History of the Chartist Movement. Introduction by J. C. SQUIRE. 16s. net. | | JULIUS WEST. |
| Since Waterloo: A History of Europe and the British Isles from 1815-1919. Maps, Tables. 10s. net. | | ROBT. JONES, D.Sc. |
| Bliss. Author of "In a German Pension." | | KATHERINE MANSFIELD. |
| Conquest. Author of "Father Ralph." | | GERALD O'DONOVAN. |
| The Red Lady. Author of "The Branding Ipon." | | KATHARINE BURT. |
| Devil Bird Country. | | VAUGHAN PENDRED. |
| Richard Richard. | | HUGHES MEARNES. |
| The Amateur. Author of "Salt." | | CHARLES NORRIS. |
| Saul. A novel of Jewish Life. | | CORINNE LOWE. |
| Salt. An indictment of the American Educational System. | | CHARLES NORRIS. |
| Mare Nostrum. Author of "The Four Horsemen." | | VICENTE B. ILANEZ. |

10-12 ORANGE STREET, LONDON, W.2.

PUBLISHED BY BLACKIE & SON LIMITED

EARLY ITALIAN LITERATURE

With Critical Introductions. By ERNESTO GRILLO, D.Litt., LL.D., Director of Italian Studies in the University of Glasgow. Volume I. Pre-Dante Poetical Schools. Demy 8vo. Price 10s. 6d. net. (Volume II, Prose. In the press)

"The book is the production of a scholar."—*Athenæum*.

SCIENCE AND THEOLOGY

THEIR COMMON AIMS AND METHODS

By F. W. WESTAWAY. Royal 8vo. Price 15s. net.

"This book travels through wide spheres of human knowledge in philosophy, science and religion. There are, indeed, few branches of science which Mr. Westaway does not touch upon; and he successfully maintains throughout the work a high standard of accuracy and interest. As a survey of the main results of modern science it is admirable."

Mr. Westaway is an able and lucid writer."—*New Statesman*.

"... An introduction to the study of Philosophy as well as of Science and Theology. It is, moreover, a remarkably well-informed introduction to all these disciplines. And its limpid clearness is an irresistible attraction."—*Expository Times*.

SCIENTIFIC METHOD

ITS PHILOSOPHY AND ITS PRACTICE

By F. W. WESTAWAY. New Edition. Demy 8vo. Price 10s. 6d. net.

"Mr. Westaway has a singularly acute and active mind which has engaged itself with almost all branches of human study; and he has the rarest of all gifts among English-speaking philosophers, that of directness and lucidity of style. The problems of metaphysics; probability, and causation; the higher principles of physics; space, time, and infinity; the origin of the earth, and of the universe; the evolution of the animal species, and of man; life's consciousness; instinct and intuition, all these are treated with an assured knowledge, a candour and a lucidity which will, we think, have a real fascination for any intelligent enquirer."—*Times*.

LIFE AND ITS MAINTENANCE

A SYMPOSIUM ON BIOLOGICAL PROBLEMS OF THE DAY

The contributors include: W. M. Bayliss, F. G. Hopkins, E. Margaret Hume, A. R. Cushny, K. J. J. Mackenzie, E. J. Russell, R. G. Stapledon, A. S. Horne, Sydney J. Hickson, A. G. Tansley, Lt.-Col. Martin Flack, R. C. M'Lean, F. W. Oliver, H. M. Vernon, Henry Kenwood. Price 5s. net.

"One of the most interesting books of the year."—*Spectator*.

"These essays are excellently written, and full of direct or indirect interest to all of us. We wish this symposium the success it deserves."—*British Medical Journal*.

MEDICINAL HERBS

AND POISONOUS PLANTS

By DAVID ELLIS, D.Sc., Ph.D., F.R.S.E., Professor of Botany in the Royal Technical College, Glasgow. Fully illustrated with diagrams. Crown 8vo. Price 2s. 6d. net.

"It has rarely been our experience to meet with such a delightfully written book on medicinal plants."—*Medical World*.

TIDAL LANDS

A STUDY OF SHORE PROBLEMS.

By ALFRED E. CAREY, M.Inst.C.E., Fellow of the Royal Geographical, Geological and Chemical Societies, and F. W. OLIVER, F.R.S., Quain Professor of Botany in University College, London. Copiously illustrated with 29 full-page plates in addition to figures in the text. Demy 8vo. Price 12s. 6d. net.

"To the engineer, the subjects discussed in this work are of the greatest possible importance, and whether he may be interested in the facts here recorded from the point of view of river control, or of the reclamation of the foreshore, or of the arrest of sand dunes, he will find much matter for serious thought and consideration, and many details likely to aid him in his undertaking."—*Times Engineering Supplement*.

A HISTORY OF THE UNITED KINGDOM

By ROBERT S. RAIT, C.B.E., M.A., Historiographer Royal for Scotland; Professor of Scottish History and Literature in the University of Glasgow, formerly Fellow and Tutor of New College, Oxford.

IN TWO VOLUMES.

Crown 8vo. Price 5s. net each.

Volume I. ENGLAND AND SCOTLAND TO THE UNION OF 1707
Volume II. THE UNITED KINGDOM 1707-1919

THE SOCIAL AND INDUSTRIAL HISTORY OF SCOTLAND

FROM THE EARLIEST TIMES TO THE UNION

By JAMES MACKINNON, Ph.D., D.D., Regius Professor of Ecclesiastical History in the University of Edinburgh. Demy 8vo. Price 9s. net.

"Professor Mackinnon's new work admirably fills a gap in Scottish historical literature, and provides the student with a useful guide to the main outlines of the subject. . . . The book is pleasantly written, and wears its learning with an easy grace."—*Scotsman*.

SIDELIGHTS ON THE HISTORY, INDUSTRIES, AND SOCIAL LIFE OF SCOTLAND

By LOUIS A. BARBE, Officier d'Académie: Author of *In Byways of Scottish History*, etc. Demy 8vo. With Frontispiece. Price 10s. 6d. net.

"The researches of M. Barbé into the social history of Scotland are of the keenest possible interest."—*Pall Mall Gazette*.

MARGARET OF SCOTLAND AND THE DAUPHIN LOUIS

An Historical Study based mainly on Original Documents preserved in the Bibliothèque nationale. By LOUIS A. BARBE, B.A., Officier d'Académie. Demy 8vo. Price 6s. net.

"M. Barbé's fine monograph . . . bears witness to the most scholarly research. . . . He has from the point of view of the average reader a still better thing to offer them in a charm of style that makes of the facts a vivid and moving piece of fifteenth-century life."—*Outlook*.

IONA

A HISTORY OF THE ISLAND. With descriptive notes by F. M. McNEIL, M.A. Large Crown 8vo. With Illustrations and Maps. Price 3s. 6d. net.

"The author has succeeded in conveying to her readers a sense of the glamour and spell which hangs over Iona, while she has drawn a true and arresting picture of St. Columba and his times. We have no hesitation in recommending thoroughly this admirable handbook."—*Aberdeen Free Press*.

LADY MIDDLETON'S NEW BOOK

THE MAKING OF MICHAEL

The Story of a Broken Holiday. Illustrated by FRANK GILLELL, R.I. Large Crown 8vo. Price 6s. net.

ARCHIE FAIRFAX'S FIRST BOOK

MOTHER, DAD, AND THE REST OF US
Illustrated by FRANK WILES. Large Crown 8vo. Price 6s. net.

BLACKIE AND SON LIMITED, 50 OLD BAILEY, LONDON, E.C.4.
Glasgow and Bombay.

THE AUTUMN PUBLISHING SEASON

THIS list of the more important forthcoming books is compiled mainly from information supplied by the publishers. This applies, however, only to the annotations in so far as they are purely descriptive. All judgments of value passed upon the books described proceed from THE ATHENÆUM itself, and, since none of the books described have yet been received or examined, are based upon a considered opinion of the previous works of the author. For these judgments, and for the selection of the books themselves, THE ATHENÆUM takes full responsibility.

PHILOSOPHY AND ETHICS

History of Psychology. By G. S. Brett. (Allen & Unwin.) 2 vols.—By the Professor of Philosophy at Toronto.

Morale. By G. Stanley Hall. (Appleton.)—The thesis is that morale is the standard by which to measure all human conduct and institutions.

A Study in Realism. By John Laird. (Cambridge Univ. Press.)—The author is Professor of Logic and Metaphysics in Queen's University, Belfast.

Magic in Names. By Edward Clodd. (Chapman & Hall.)—Shows how the superstition of the human mind has imprinted itself everywhere, even on the names of things, people, places.

From the Unconscious to the Conscious. By Dr. Gustav Geley. Translated from the French by S. De Brath. (Collins.)—Dr. Geley, working from the basis of the masses of knowledge stored up by the older scientists, has built up a theory of the Being of Mankind.

Essentials of Mysticism. By Evelyn Underhill. (Dent.)—A series of expository and critical essays on modern mysticism, passing in review the best current thought of the day on this question.

The General Principle of Relativity in its Philosophical and Historical Aspect. By H. Wildon Carr. (Macmillan.)—The author has tried to expound the reformed concepts of space and time and movement which are the justification and the foundation of the new working formulae.

Personality. By Arthur Heath. (Oxford Univ. Press.)—Arthur Heath was a brilliant Fellow of New College who was killed in action in October, 1915. This essay, which gained the Green Prize, though not intended for publication by the author, has been considered by competent judges as of real philosophic importance.

The Real, the Rational and the Alogical. By Ernest Belfort Bax. (Grant Richards.)

In Search of the Soul and the Mechanism of Human Thought, Emotion and Conduct. By Bernard Hollander, M.D. 2 vols. (Routledge.)—Vol. I. is a critical history of philosophical speculations on the nature of the soul, mind and character-dispositions of man. Vol. II. attempts a sort of natural history of the mental capacities, feelings, and character-dispositions of man, and furnishes the material for the foundation of a practical science of human character.

The Reactions between Dogma and Philosophy, illustrated from the Works of St. Thomas Aquinas. By Philip H. Wicksteed. (Williams & Norgate.)—The Hibbert Lectures, 1916.

RELIGION AND THEOLOGY

Hinduism and Buddhism: an Historical Sketch. By Sir Charles Eliot. 3 vols. (Arnold.)—H.B.M. Ambassador at Tokio traces the growth of Brahminism in India from the earliest times, describes in full detail the extraordinary career of the Buddha, and follows out the later history of both Brahminism and Buddhism in India and the East, down to the present day.

The classification adopted is that familiar to readers of "The Week's Books." Generally speaking, books of a highly specialized character, and books for juvenile readers only, are omitted from the list, which is designed to meet the needs of the discriminating general reader and librarian. Although the books included are announced by the publishers for this autumn, it must be remembered that conditions in the various trades essential to book-production are such that no announcement of the kind can be considered definitive. The different publishers are arranged in alphabetical order.

The English Dominicans: a History of the Province. By the Very Rev. Bede Jarrett, O.P. (Burns & Oates.)

Early Judaism. By L. E. Browne. (Cambridge Univ. Press.)—A discussion as to how far the failure of Judaism was due to the religious and political principles prevailing in the fifth and sixth centuries B.C.

Christianity and Christ. By W. Scott Palmer. (Christophers.)

Pilgrim Papers. By Robert Keable. (Christophers.)

The Encyclopædia of Religion and Ethics. Vol. XI. Sacrifice—Sudra. (T. & T. Clark.)—The last volume but one of Dr. Hastings' magnum opus.

The Hidden Romance of the New Testament. By James Alex. Robertson. (James Clarke.)

The Book of Job. By Morris Jastrow. (Lippincott.)—A new translation based on a revised text by the author of an excellent version of Ecclesiastes.

The Orient in Bible Times. By Elihu Grant. (Lippincott.)

The Human Bible. By Eric S. Robertson. (Nisbet.)—The writer's attitude is that "if the Christian religion be true, it is for plain men rather than theologians."

Old Seed on New Ground. By Rev. the Hon. James Adderley. (Putnam.)—A book for the ordinary man who wonders whether the Old Faith still has a meaning for him.

Barnabas, Hermas and the Didache. By J. Armitage Robinson. (S.P.C.K.)—The Donnellan Lectures delivered before the University of Dublin in 1920.

Hippolytus: Philosophumena: or, the Refutation of all Heresies. Translated by F. Legge. 2 vols. (S.P.C.K.)—Formerly attributed to Origen, but now to Hippolytus, Bishop and Martyr, who flourished about A.D. 220.

St. Bernard: Concerning Grace and Free Will. Translated with an Introduction, Synopsis and Notes by Watkin W. Williams. (S.P.C.K.)

A Handbook of the Early Christian Fathers. By E. L. Bennett. (Williams & Norgate.)

SOCIOLOGY, POLITICS AND ECONOMICS

Practice and Theory of Bolshevism. By Bertrand Russell. (Allen & Unwin.)

The House of Commons. By Hilaire Belloc. (Allen & Unwin.)

German Leaders of Yesterday and To-day. By E. Dombrowski. (Appleton.)—A series of intimate sketches of the outstanding characters in German political life of to-day by the assistant editor of the *Berliner Tageblatt*.

The Psychology of Nationality and Internationalism. By W. B. Pillsbury. (Appleton.)—By a well-known American psychologist.

The Passion of Labour. By Robert Lynd. (Bell.)—Essays which appeared in the pages of the *New Statesman* during 1917 and 1918.

History of the Post Office in British North America, 1639-1870. By W. Smith. (Cambridge Univ. Press.)—The author was Secretary of the Post Office Department of Canada.

Leaves from a Note-Book. By Sir Geoffrey Butler. (Cambridge Univ. Press.)—Biographical and bibliographical studies, mainly dealing with the development of international law in the fifteenth and sixteenth centuries.

- The Origin of Man and of his Superstitions.** By Carveth Read. (Cambridge Univ. Press.)—Some of the material of this book has already appeared in the *British Journal of Psychology*.
- Original Sinners.** By H. W. Nevinston. (Christophers.)—Stories, based on historical fact, of characters in widely different ages, with a preface in which the Fall of Man is discussed from a point of view which is that neither of the scientists nor the Churches.
- The Coming Revolution.** By Gerald Gould. (Collins.)—An endeavour to foreshadow the economic future of this empire under conditions which the author believes inevitable.
- When Labour Rules.** By the Rt. Hon. J. H. Thomas, M.P. (Collins.)—Outlines the practical policy of the Labour Party if and when it enters office.
- The United States: an Experiment in Democracy.** By Carl Becker. (Harper.)—A brief history of the development of democracy in the U.S.A., by the Professor of History at Cornell University.
- Demosthenes Demobilized.** By W. L. McNair, J. W. Morris, G. H. Shakespeare, and D. M. Reid. (Cambridge, Heffer.)—An impression of the Cambridge Union Society debates from February, 1919, to June, 1920.
- The Memoirs of M. Alexander Iswolsky.** (Hutchinson.)—M. Iswolsky was the former Russian Minister of Foreign Affairs and Ambassador to France.
- The Case for Federal Devolution.** By the Rt. Hon. J. A. Murray. (P. S. King.)
- Currency and Prices.** By Sir Lancelot Hare. (P. S. King.)
- Old and New in the Country-side.** By Victoria de Bunsen. (Longmans.)—A picture of social life in the country, and in the county town, as it was in the eighties and nineties of the last century, and up to the period of the war.
- The Economics of Welfare.** By A. C. Pigou. (Macmillan.)—Contains chapters dealing with new problems brought into prominence by the war, such as the control of prices, the regulation of supplies, and war and post-war currency and finance.
- Democracy.** By the Rt. Hon. Viscount Bryce. 2 vols. (Macmillan.)—This important work is divided into three parts. The first deals with considerations applicable to democratic government in general; the second describes some democracies in their working; while the third is devoted to an exposition of the author's conclusions.
- Children of the Slaves.** By Stephen Graham. (Macmillan.)—An attempt to gauge the progress of the American Negro since he obtained his freedom, and an account of a tour in Virginia, Tennessee, Alabama, Georgia, Florida, Louisiana and up the Mississippi.
- A Capital Levy.** By A. C. Pigou. (Milford.)
- Industrial Ideals.** By Victor Gollancz. (Milford.)
- Backward Peoples.** By Sir Harry Johnston. (Milford.)
- The Anglo-American Future.** By A. G. Gardiner. (Milford.)
- Modern Finance.** By Émile Burns. (Milford.)
- Why Prices Rise and Fall.** By F. W. Pethick Lawrence. (Milford.)
- Industrial Problems and Disputes.** By Lord Askwith. (Murray.)—Specially concerned with the period during which the writer as Chief Industrial Commissioner had to deal with all the principal labour difficulties of the last fifteen years.
- The Revival of Marxism.** By J. S. Nicholson. (Murray.)—By the Professor of Political Economy at Edinburgh.
- Outlines of Historical Jurisprudence.** By Sir Paul Vinogradoff. Vol. I. (Oxford Univ. Press.)—The first volume of a work by Sir Paul Vinogradoff which will be of lasting value to students of law, history and politics. This volume comprises the general introduction and the treatment of Tribal Law. The next volume, the preparation of which is far advanced, deals with the City State.
- Dyarchy: being Papers relating to the Scheme of Reforms lately applied to India.** With an Introduction by L.

Curtis. 2 vols. (Oxford Univ. Press.)—The studies contained in these volumes, in which the principle of dyarchy was first suggested and worked into schemes for the purpose of public discussion, were widely circulated for criticism in India, and many of the comments received are printed in notes and appendices.

The Burford Records: a Study in Minor Town Government. By R. H. Gretton. (Oxford Univ. Press.)

The Yorkshire Woollen and Worsted Industries from the Earliest Times up to the Industrial Revolution. By Herbert Heaton. (Oxford Univ. Press.)—A mass of new material has been drawn upon, and the author has traced the expansion of the local manufacture, and described its vicissitudes and organization, its markets, and its relation to the State.

Credit Power and Democracy. By C. H. Douglas. (Cecil Palmer.)—The writer holds that control of policy is resident in the positive and negative aspects of finance, which are credit-issue and price-making; and that the solution of the present world chaos is to be found in the democratic control of credit-issue.

After the Peace. By H. N. Brailsford. (Parsons.)—The author attempts to survey the condition of Europe as the war, the blockade, and the Peace Treaties have left it, and discusses the various ways in which it may attempt to escape the ruin which he believes is impending.

A Policy for the Labour Party. By J. Ramsay MacDonald. (Parsons.)—Explains to the general reader the origin, composition and objects of the Labour Party, which is shown to be an inevitable result of the political evolution of the country.

Land Nationalisation. By A. Emil Davies, L.C.C., and Dorothy Evans. (Parsons.)—Puts forward a scheme for nationalization complete in financial and administrative details.

Socialism and Individual Liberty. By Robert Dell. (Parsons.)

Radiant Motherhood. By Marie Carmichael Stopes. (Putnam.)

The Evolution of Revolution. By H. M. Hyndman. (Grant Richards.)

Political Thought in England from Locke to Bentham. By Harold Laski. (Williams & Norgate.)—Completing the series of volumes on Political Thought in England in the "Home University Library."

The New Society. By Walter Rathenau. (Williams & Norgate.)—The writer of this brief study of social reorganization in Germany is the head of the Allgemeine Elektrizitäts-Gesellschaft, and one of the ablest men of business in Germany.

The World's Food Resources. By J. Russell Smith. (Williams & Norgate.)

EDUCATION

School Talks in Peace and War. By J. H. Badley. (Oxford, Blackwell.)—By the Headmaster of Bedales.

Child Psychology—I. By Vilhelm Rasmussen. (Gyldendal.)—Deals with the soul life of the child and its development during the first four years.

PHILOLOGY

The Language of Palestine. By the Rev. J. Courtenay James. (T. & T. Clark.)—Provides the materials which will give the student a grasp of the subject generally and indicate lines for further study.

Sounds of Standard English. By T. Nicklin. (Oxford Univ. Press.)—Mr. Nicklin's treatment of the facts and problems of pronunciation is detailed without being technical, gives due attention to historical development, and avoids considering "standard" South English to the neglect of other dialects.

NATURAL SCIENCE

The Land of the Hills and the Glens: Wild Life in Iona and the Inner Hebrides. By Seton Gordon. (Cassell.)

Mr. MURRAY'S NEW BOOKS

Descriptive List of Books posted on request

THE DIARY OF A JOURNALIST

By Sir HENRY LUCY. "Toby, M.P." has been the unique chronicler of his times. He has seen the most interesting world from advantageous standpoints. No other journalist has had such opportunities as Sir Henry Lucy, or has used them so well. 15s. net.

POEMS

By Lady Gerald Wellesley

Patriotism and the Eternities, these are the chief sources of the inspiration of Lady Gerald Wellesley's Poems, which are as diverse as the aspects of infinity, and include thoughts, rhythmical and lyrical, on subjects as widely divided as lunatics and stars. 5s. net.

SER MARCO POLO

NOTES AND ADDENDA TO SIR HENRY YULE'S EDITION, by HENRI CORDIER, D.Litt. A supplementary volume to the revised edition of Yule's "Marco Polo," which was edited by Professor Cordier, embodying much fresh and important information. 16s. net.

CORRESPONDENCE OF CHARLOTTE GRENVILLE

Lady Williams Wynn

And her three sons, Sir WATKIN WILLIAMS WYNN, 5th Bart.; Rt. Hon. CHARLES WILLIAMS WYNN, Sir HENRY WILLIAMS WYNN, K.C.B., G.C.H., 1795-1832. Edited by RACHEL LEIGHTON. With Portrait. 21s. net.

Memoirs of the COUNT DE ROCHECHOUART

1788-1882. In France, Southern Russia, in the Napoleonic Wars, and as Commandant of Paris. This very remarkable autobiography is interesting alike for the social and personal incidents which it contains, and for the sidelights it throws on the history of the times. Illustrated. 16s. net.

SIR ROBERT PEEL: The Private Letters of

Edited by the Hon. GEORGE PEEL. These letters present an intimate record of Sir Robert Peel's private life and domestic affairs, and give a clear insight into a little-known side of his character. He was often called upon to pay visits alone to many great historic houses and the full descriptive accounts which he sent to Lady Peel form most interesting reading. Illustrated. [Ready immediately. 18s. net.

THE REVIVAL OF MARXISM

By Prof. J. SHIELD NICHOLSON, M.D., LL.D. A first-hand study of Karl Marx and his teaching. The peculiar theories of Marx, e.g., on surplus value and class antagonism, are historically and scientifically examined with full economic knowledge and sound reasoning. [Ready immediately. 6s. net.

PERSONAL ASPECTS OF JANE AUSTEN

By MARY A. AUSTEN-LEIGH. They comprise a glimpse of Jane as a girl at lessons; particulars of her last years at Chawton; a comment on her ethics as revealed in her novels; an account of the origin of "Lady Susan"; and a set of charades in rhyme written by herself and her family. Illustrated. [Ready immediately. 9s. net.

THE BIBLE AND MODERN THOUGHT

By the Rev. J. R. COHU, M.A. To state frankly, and to meet, the difficulties of the modern man respecting the Old Testament Scriptures is the object of Mr. Cohu's fresh, suggestive and stimulating pages which give an amount of information and enlightenment which could hardly be found elsewhere. [Ready immediately. 16s. net.

THE FRINGE OF IMMORTALITY

By MARY E. MONTEITH. An account of the Author's own psychic experiences through which she has become convinced of the great possibilities of communication between mind and mind. It makes a real and convincing attempt to reconcile Christianity and Spiritualism. [Ready immediately. 6s. net.

Cambridge University Press

"Q" ON THE ART OF READING

On the Art of Reading.

Lectures delivered in the University of Cambridge, 1916-1918. By Sir ARTHUR QUILLER-COUCH. Demy 8vo. 15s. net.

"It is not necessary to tell readers that Sir Arthur Quiller-Couch writes charmingly, or that his book on reading is a refreshment and a stimulus . . . Nothing less academic, in the forbidding sense of that word, ever came from a university. There is on every page a fresh, infectious, boyish enthusiasm. 'On the Art of Reading' is a book for all."—*The Manchester Guardian*.

Shakespeare's Fight with the Pirates

and the Problems of the Transmission of His Text.

By A. W. POLLARD, Sandars Reader in Bibliography, 1915. Second edition, revised, with an introduction. Crown 8vo. 7s 6d net. Shakespeare Problems Series.

"The exciting, the 'romantic thing' in it all is that it brings us nearer than ever before to 'looking over Shakespeare's shoulder while he wrote.' . . . As Mr Pollard and Mr Dover Wilson go step by step along these ways of investigation, we may expect something besides a restored text of Shakespeare. We may expect a healthy breeze of reality blowing through rooms that had grown stuffy."—*The Times*.

Old English Ballads 1553-1625.

Chiefly from Manuscripts. Edited by HYDER E. ROLLINS, Ph.D., Assistant Professor of English, New York University. Demy 8vo. 18s 6d net.

The chief interest of this volume lies in the fifteen unique Catholic ballads of the years 1586-1616 it contains; they furnish a striking contrast to the five Catholic ballads of Queen Mary's reign. In all essential particulars the MSS. are reproduced in their present state, while the printed ballads are reproduced exactly except for the punctuation and for obvious printers' errors. Corrections are indicated in the footnotes.

Spanish and Portuguese Romances of Chivalry.

The Revival of the Romance of Chivalry in the Spanish Peninsula, and its Extension and Influence Abroad. By H. THOMAS D.Litt., Norman Maccoll Lecturer in the University of Cambridge, 1916. Demy 8vo. 25s. net.

"This is a scholarly and interesting account of the romances of chivalry which fired Don Quixote's imagination and set him off in search of adventure. . . . The subject is a fascinating one, and Dr Thomas is to be congratulated on an excellent piece of work."—*The Spectator*.

Spanish Ballads.

Chosen by G. LE STRANGE. Crown 8vo. 10s 6d net.

In this volume the editor has given the best of the Spanish ballads in the two chief collections published since Lockhart's time. They are divided into four groups:—Miscellaneous ballads; Historical ballads; Moslem historical ballads; Moorish ballads.

Rabelais.

Readings selected by W. F. SMITH, M.A., sometime Fellow of St John's College, Cambridge. With a Memoir by Sir JOHN SANDYS, Litt.D. Crown 8vo. 8s 6d net.

"This little book of select passages from Rabelais, with notes, was arranged by a Cambridge scholar who devoted the best part of a lifetime to the study of the great Frenchman. . . . The notes are excellent, and there is a short life of Rabelais."—*The Spectator*.

Cambridge Essays on Adult Education.

Edited by R. ST JOHN PARRY, Vice-Master of Trinity College, Cambridge. Demy 8vo. 12s 6d net.

The object of this volume of essays, which is dedicated to the Master of Balliol, is to bring before the public some of the principal subjects which are dealt with in the very important report of the Committee on Adult Education (Cd. 321, 1919). The editor contributes an introduction, and the writers of the essays are Rev. D. H. S. Cranage, A. E. Dobbs, Albert Mansbridge, Rev. J. H. B. Masterman, Arthur Greenwood, Mrs. Huxa Davies, Miss Alice Thompson, W. G. Constable, and Alfred Cobham.

The Year Book of Modern Languages, 1920.

Edited for the Council of the Modern Language Association by G. WATERHOUSE, Litt.D. Demy 8vo. 15s. net.

London: JOHN MURRAY, Albemarle St. W.1

Jeffery Lane, London, E.C.4.: C. S. Clay, Manager

Birds of La Plata. By W. H. Hudson. 2 vols. (Dent.)—Contains articles on some 200 birds of La Plata actually known to the author, arranged under species, with 20 plates in colour by H. Grönvold, drawn under the supervision of the author.

Common Stones. By Grenville A. J. Cole. (Melrose.)

Territory in Bird Life. By H. Eliot Howard. (Murray.)—Endeavours to show that the battles, so marked a feature of bird life in the spring, are directly related to the possession of territory, and that the song contributes towards the security of possession. The problem of migration is also discussed.

Studies in the History and Method of Science. Edited by Charles Singer. Vol. II. (Oxford Univ. Press.)—The first volume, published in 1917, is now out of print.

A History of Greek Mathematics. By Sir Thomas Heath. 2 vols. (Oxford Univ. Press.)—"Of all the manifestations of the Greek genius none is more impressive and even awe-inspiring than that which is revealed by the history of Greek mathematics. Not only are the range and sum of what the Greek mathematicians actually achieved wonderful in themselves; it is necessary to bear in mind that the mass of original work was done in an almost incredibly short space of time, and in spite of the comparative inadequacy (as it would seem to us) of the other methods at their disposal."

Matter and Motion. By the late J. Clerk Maxwell. Reprinted with Notes and Appendices by Sir Joseph Larmor. (S.P.C.K.)—A text-book written by the most brilliant nineteenth-century man of science, which deserves to become a classic.

London Trees. By A. D. Webster. (Swarthmore Press.)—An account of the trees that succeed in London by a well-known expert, with records of the old and remarkable specimens and notes on their comparative value and cultivation.

A Naturalist on Lake Victoria: with an Account of Sleeping Sickness and the Tse-tse Fly. By G. D. Hale Carpenter. (Fisher Unwin.)—An account of some of the results of forty months' intensive study of the tse-tse fly on the shores and uninhabited islands of Lake Victoria.

MEDICAL

A Young Girl's Diary. (Allen & Unwin.)—A well-known psycho-analytical document lately published in Germany.

Spiritualism and the New Psychology. By W. Culpin, M.D. (Arnold.)—The author's thesis is that the mental condition of the medium is identical with that of the sufferer from hysteria, and the cultivation of so-called psychic powers is a step upon the road to disease.

The Psychology of Phantasy. By Dr. Constance Long. (Baillière, Tindall & Cox.)

The Early History of Surgery in Great Britain: its Development and Organization. By G. Parker, M.D. (A. & C. Black.)—The revival and growth of the medical art after the loss of the Roman civilization is traced in the story of surgery.

Instinct and the Unconscious. By W. H. R. Rivers. (Cambridge Univ. Press.)—A contribution to the biological theory of the psychoneuroses.

The Assessment of Physical Fitness, with Tables. By Georges Dreyer and George F. Hanson. (Cassell.)—Formulae and tables based on a new principle.

The Fundamentals of Speech. By C. H. Woolbert. (Harper.)—A "behaviouristic" study of the underlying principles of speaking and reading.

The Elements of Practical Psycho-Analysis. By Dr. Paul Bousfield. (Routledge.)

Mental Tests in the American Army. By Majors C. S. Yoakum and R. M. Yerkes. (Sidgwick & Jackson.)—A record of the methods of mental testing employed by the Psychological Staff of the Surgeon-General's Office of the U.S. Army Department in 1917-18.

Some Conclusions on Cancer. By Charles Creighton, M.D. (Williams & Norgate.)

USEFUL ARTS

Cotton Painting and Printing in the East Indies in the XVIIth and XVIIIth Centuries. By G. P. Baker. (Arnold.)—A historical description of the industry in India with facsimiles of early Oriental painted and printed cotton fabrics.

Old Bristol Potteries. By W. J. Pountney. (Arrowsmith.)—An illustrated account of the old potters and potteries of Bristol and Brislington between 1650 and 1850, with some pages on the old Chapel of St. Anne, Bristol.

The Blood of the Grape: the Wine Trade Text-Book. By André L. Simon. (Duckworth.)

The Marvels of the Ship. By E. Keble Chatterton. (Seeley & Service.)—Describing its evolution from the primitive dug-out to the massive sea-going structures of to-day.

FINE ARTS

Twenty-Four Contemporary Portraits. By Prof. Rothenstein. (Allen & Unwin.)

A History of French Architecture from the Death of Mazarin. By Sir Reginald Blomfield, R.A. (Bell.)—In these two volumes Sir Reginald Blomfield completes his account of French Architecture of the old régime, begun in his "History of French Architecture, 1496-1661."

How to Identify Persian Rugs. By C. J. Delabère May. (Bell.)

Antiques: Genuine and Spurious. By Frederick Litchfield. (Bell.)

Life of Thomas Howard, Earl of Arundel, "the Father of Vertu in England." By Miss Mary F. S. Hervey. (Cambridge Univ. Press.)—The author, who died recently, and was a well-known member of the Walpole Society, describes the life and times of the first English art-collector.

Vision and Design. By Roger Fry. (Chatto.)—The first collection to be published of Mr. Roger Fry's writings on art. The subjects range from general essays on "Art and Life," "Art and Socialism," "Art and Science," etc., to detailed criticism of specific schools of painting and art of individual artists, both modern and ancient.

Old English Furniture and its Surroundings. By MacIver Percival. (Heinemann.)

Art Talks. By Joseph Pennell. (Lippincott.)—Lectures and speeches delivered in various parts of America.

Art and Decoration. By Oscar Wilde. (Methuen.)—A further selection of Wilde's hitherto uncollected papers.

Rembrandt's Paintings: with an essay on his Life and Work. By D. S. Meldrum. (Methuen.)—Over 650 paintings by Rembrandt are known, and the great majority of these, and all the most famous and important, are reproduced in this work.

George Morrow, His Book. By George Morrow. (Methuen.)

Lustre Pottery. By Lady Evans. (Methuen.)—Said to be the first volume devoted to lustre that has been published.

The Art of the Low Countries. Studies by W. R. Valentiner. Translated by Mrs. Shuyler van Rensselaer. (Moring.)—Articles by a well-known German art-critic.

The Arts in Early England. By G. Baldwin Brown. Vol. V. (Murray.)—This volume deals with the crosses at Ruthwell and Bewcastle, the Gospels of Lindisfarne, and other Northumbrian monuments of the early Christian period.

A Handbook of Indian Art. By E. B. Havell. (Murray.)—Besides giving a concise survey of the whole subject, it attempts a solution of several interesting problems which have exercised the minds of archaeologists for many years.

Court Painters of the Grand Moguls. Essays on Akbar, Jahangir, Shah Jahan, and Aurangzib by Professor T. W. Arnold, with an Essay on the Paintings by Laurence Binyon. (Oxford Univ. Press.)

British Painting. By Irene Maguinness. (Sidgwick & Jackson.)—An attempt to show the evolution of native art in historical perspective, with due reference to contemporary conditions and the influence of various schools of thought and art.

Oxford University Press

A PHILOSOPHICAL VIEW OF REFORM. By PERCY BYSSHE SHELLEY. Now printed for the first time. With an Introduction and Appendix by T. W. ROLLESTON, and a Facsimile of a Drawing by the Poet and of a page of his MS. 4to. 7s. 6d. net.

A COMMENTARY UPON BROWNING'S "THE RING AND THE BOOK." By A. K. COOK. Crown 8vo. 16s. net.

THE PORTRAIT OF A SCHOLAR and other Essays written in Macedonia in 1916-18. By R. W. CHAPMAN. Crown 8vo. 5s. 6d. net.

CONTENTS:—The Portrait of a Scholar (Bywater); Proper Names in Poetry; On Rhyme; Reading Aloud; Old Books and Modern Reprints; The Textual Criticism of English Classics; The Art of Quotation; Thoughts on Spelling Reform; The Decay of Syntax; Johnson in Scotland; Silver Spoons.

SELECTIONS FROM EARLY MIDDLE ENGLISH, 1130-1250. Edited, with Introductions and Notes, by JOSEPH HALL. Crown 8vo. In two Parts. Part I.: Text, 7s. 6d. net; Part II.: Notes, 15s. net. The two Parts together, 21s. net.

SPANISH PROSE AND POETRY, OLD AND NEW. With translated specimens. By IDA FARNELL. 8vo. 10s. 6d. net.

EPOCHS OF ITALIAN LITERATURE. By CESARE FOLIGNO. Crown 8vo. 3s. net.

CONTENTS:—The Dawn; The Renaissance; The Transition; The Rise of the Nation; Modern Italy. List of Authors and their Works. Index.

DANTIS ALAGHERII EPISTOLAE: The Letters of Dante. Emended Text, with Introduction, Translation, Notes and Indices and Appendix on the Cursus. By PAGET TOYNBEE. Crown 8vo, with Index. 12s. 6d. net.

AN OUTLINE ITINERARY OF KING HENRY THE FIRST. By WILLIAM FARRER. Medium 8vo. 18s. net.

THE MEDALLIC PORTRAITS OF CHRIST; THE FALSE SHEKELS. THE THIRTY PIECES OF SILVER. By G. F. HILL. 4to. With 68 Illustrations and an Index. 18s. net.

HELLENISTIC SCULPTURE. By the late GUY DICKINS. With a Preface by PERCY GARDNER, and 23 Plates. Crown 4to. 16s. net.

CONTENTS:—The School of Pergamon; The School of Alexandria; The Rhodian School; The Mainland Schools during the Hellenistic Age; Græco-Roman Sculpture; Appendix; Index.

DEAD TOWNS AND LIVING MEN. Being Pages from an Antiquary's Notebook. By C. LEONARD WOOLLEY. With 24 Illustrations. Medium 8vo. 12s. 6d. net.

CONTENTS:—Egypt; Italy; Carchemish; Haj Wahid, and others; The Kaimmakam of Birjik; A Chief of the Kurds; Naboth's Vineyard; Aleppo.

THE HITTITES. By A. E. COWLEY. With 35 Illustrations. Royal 8vo. 6s. net.

[British Academy Schweich Lectures, 1918.]

ANNALS AND ANTIQUITIES OF RAJASTHAN: Or the Central and Western Rajput States of India. By JAMES TOD. Edited, with an Introduction and Notes, by WILLIAM CROOKE. 8vo. With 64 Illustrations. 3 Volumes. 52s. 6d. net; on Oxford India Paper, 63s. net.

THE BOOK OF THE GREAT MUSICIANS. A Course in Appreciation for Young Readers. By PERCY A. SCHOLES. With 12 Portraits. Crown 8vo. School Edition, 4s. 6d. net. Gift Book edition 5s. net.

"MUSICAL APPRECIATION" IN SCHOOLS. Why—and How? Comprising a Brief General Discussion of the Subject and a Teacher's Companion to "The Book of the Great Musicians." By PERCY A. SCHOLES. With an Introduction by SIR HUGH P. ALLEN. Crown 8vo. 1s. 6d. net.

London: Humphrey Milford,
Oxford University Press, Amen Corner, E.C.4

MACMILLAN'S LIST

Piccadilly in Three Centuries.

With some Account of Berkeley Square and The Haymarket. By ARTHUR IRWIN DASENT, author of "The History of St. James's Square," &c. With Illustrations. 8vo. 18s. net.

The Daily Mail:—"A delightful book, with very much in it that is quite new."

Under the Turk in Constantinople:

A Record of Sir John Finch's Embassy 1674-1681.

By G. F. ABBOTT, author of "Israel in Europe." With Foreword by VISCOUNT BRYCE, O.M. With Portraits 8vo. 18s. net.

EDITH WHARTON.

In Morocco.

By EDITH WHARTON, Author of "The House of Mirth," &c. Fully Illustrated. 8vo. 20s. net.

THE BLUE GUIDES.

Belgium and the Western Front—British and American.

Edited by FINDLAY MUIRHEAD, M.A., F.R.G.S. With 60 Maps and Plans. Fcap 8vo. 15s. net.

A practical Guide for visitors to Belgium and the War Zone, with an article on the British Campaigns in the West by Major-General Sir Frederick Maurice.

A permanent Record and Reminder for all who have fought on the Western Front and for the friends of those who have fallen.

A compact Book of Reference for Belgium and for the events and sites of the War.

The Ila-Speaking Peoples of Northern Rhodesia.

By Rev. EDWIN W. SMITH, Honorary Chaplain to the Forces, Fellow of the Royal Anthropological Institute, and the late Captain Andrew Murray Dale, Magistrate in the British South Africa Company's Administration. Fully Illustrated. 2 volumes. 8vo. 50s. net. [Tuesday]

Among the Natives of the Royalty Group.

By E. HADFIELD. Illustrated. 8vo. 12s. 6d. net.

The Times:—"Mrs. Hadfield, with a London Missionary Station as her centre, has had a close intimacy for a great number of years with these Polynesian natives. Her full description of them is attractively written, and a considerable portion of the book is devoted to folk stories gathered from their lips."

British History Chronologically Arranged.

Part I.—55 B.C.-A.D. 1914. Part II.—1915-1919. By ARTHUR HASSALL, M.A., Student and Tutor of Christ Church, Oxford. Extra crown 8vo. 20s. net.

The Observer:—"It is an easy book to consult, and its winning of the important from the unimportant is most judiciously done. For those particularly who have to verify points of modern history in a hurry it will be an indispensable friend."

HENRI BERGSON.

Mind-Energy: Lectures and Essays.

By Professor HENRI BERGSON. Translated by Professor H. WILDON CARR. 8vo. 10s. net.

HUGH WALPOLE'S NEW NOVEL.

The Captives.

A Novel in Four Parts. By HUGH WALPOLE. Crown 8vo. 7s. 6d. net.

The Daily Telegraph:—"Mr. Walpole tells this long and complicated story with almost infallible skill, and with a balanced and restrained deliberation which recalls the masterpieces of a more leisurely age than ours."

SECOND IMPRESSION.

In the Mountains. A Novel.

Crown 8vo. 7s. 6d. net.

Punch:—"In the Mountains is one of those pleasant books of which the best review would be a long string of quotations, and that is a very complimentary thing to say about any novel."

The Stranger.

By ARTHUR BULLARD, Author of "A Man's World," "Comrade Yetta," &c. Crown 8vo. 7s. 6d. net.

** Macmillan's Autumn Announcement List Post Free on Application.

MACMILLAN & CO. LTD., LONDON, W.C.2.

Four Irish Landscape Painters : George Barret, R.A. ; James Arthur O'Connor ; Walter F. Osborne, R.H.A. ; Nathaniel Hone, R.H.A. By Thomas Bodkin. (Dublin, Talbot Press.)

MUSIC

Counterpoint. By Bernardi. Translated by Claude Landi. (Routledge.)

The Reign of Patti. By Herman Klein. (Fisher Unwin.)—The authorized biography of Adelina Patti.

GAMES AND SPORTS

Chess Openings Illustrated : II. The Centre Game and Danish Gambit. By J. du Mont. (Bell.)

The Book of Good Hunting. By Sir Henry Newbolt. (Longmans.)

Fox-Hunting on the Lakeland Fells. By Richard Clapham. (Longmans.)

Modern Lawn Tennis. By W. T. Tilden. (Methuen.)

Hunting Memories of Many Lands. By Sir Thomas H. Grattan Esmonde, Bart. (Dublin, Thom & Co.)

LITERATURE

A Miscellany of the Wits : being Select Pieces by John Arbuthnot, M.D., William King, D.C.L., and others. (Philip Allan.)—Includes "John Bull," "The Scriblerus Memoirs," and other pieces mainly written by Arbuthnot, and King's "Journey to London," and a selection from his "Dialogues of the Dead." These last two have not been reprinted for 150 years.

French Literature in the Great War. By Albert Schinz. (Appleton.)—Discusses the most remarkable of the French books published during the war, with chapters on poetry and the drama.

A Survey of English Literature, 1830—80. By Oliver Elton. 2 vols. (Arnold.)—The continuation of Professor Elton's admirable critical history.

In a Green Shade : a Country Commentary. By Maurice Hewlett. (Bell.)—A volume of essays "dealing with life rather than with art."

Collected Prose of James Elroy Flecker. (Bell.)—In 1916 Mr. Secker published Flecker's "Collected Poems." The present volume contains all the prose that he reprinted, or would probably have reprinted, except his novel "The King of Alsander."

The Sixth Book of the Æneid. By Prof. H. E. Butler. (Oxford, Blackwell.)

Peacock's Four Ages of Poetry. Shelley's Defence of Poetry. Browning's Essay on Shelley. "Percy Reprints." (Oxford, Blackwell.)—Few people realize that Shelley's "Defence of Poetry" was an answer to Peacock's witty arraignment of its decline. Attack and Defence are here reprinted from the scarce first editions, together with Browning's rare "Essay on Shelley."

A Last Diary. By W. N. P. Barbellion. (Chatto.)—The fact that "A Last Diary" embraces the whole period between publication of the "Journal" and the author's actual death gives it poignant interest.

Aspects of Literature : Essays in Literary Criticism. By J. Middleton Murry. (Collins.)—By the Editor of THE ATHENÆUM.

Modern Drama in Europe. By M. Storm Jameson. (Collins.)—Some of the dramatists reviewed are Ibsen, Strindberg, Hauptmann, Barrie, Shaw, Galsworthy, Pinero, Drinkwater, Donnay, Rostand and Guitry.

Dostoevsky and his Creation : a Psycho-Critical Study. By Janko Lavrin. (Collins.)—By a Serbian critic.

Letters to a Niece and Prayer to the Virgin of Chartres. By Henry Adams. (Constable.)—By the author of the now famous "Education of Henry Adams."

Impressions and Comments. Second Series. By Havelock Ellis. (Constable.)

Victor Hugo. By Mary Duclaux. (Constable.)

Paul Verlaine. By the Hon. Harold Nicolson. (Constable.)

Windfalls. By "Alpha-of-the-Plough." (Dent.)

"Loeb Library" : Apollodorus. Translated by Sir J. G. Frazer.—Herodotus. Translated by A. D. Godley. Vol. I.—Quintilian. Translated by H. E. Butler. Vol. I.—Sallust. Translated by J. C. Rolfe.—Plutarch : The Parallel Lives. Translated by B. Perrin. Vol. IX.—Fronto : Correspondence. Translated by C. R. Haines. Vol. II.—Martial. Translated by W. C. Ker. Vol. II.—Seneca : Epistolæ Morales. Translated by R. M. Gummere. Vol. II.—Thucydides. Translated by C. F. Smith. Vol. II. (Heinemann.)

And Even Now. By Max Beerbohm. (Heinemann.)—Twenty of Mr. Beerbohm's recent essays and stories.

The Collected Works of Lord Morley. 15 vols. (Macmillan.)

Literary Portraits. By Charles Whibley. (Macmillan.)—The subjects are Rabelais, Philippe de Comines, "A Translator General" (Philemon Holland), Montaigne, The Library of an Old Scholar (Drummond of Hawthornden), Robert Burton, and Jacques Casanova.

The Uses of Diversity. By G. K. Chesterton. (Methuen.)—Essays on general themes.

Essays on Books. By A. Clutton-Brock. (Methuen.)—By the distinguished critic of *The Times Literary Supplement*.

If I May. By A. A. Milne. (Methuen.)—The writer discusses War, Gardens, High Finance, Lord Mayors, Desert Islands, Christmas Presents, and many other topics of conversation.

The Sacred Wood : Essays on Poetry. By T. S. Eliot. (Methuen.)—Essays on Dante, Swinburne, Blake, and the contemporaries of Shakespeare ; on poetry, poetic drama, and the criticism of poetry, by a well-known contributor to THE ATHENÆUM.

The Idea of Coventry Patmore. By Osbert Burdett. (Milford.)

Later Essays. By Austin Dobson. (Milford.)

New Studies of a Great Inheritance : being Lectures on the Modern Worth of some Ancient Authors. By R. S. Conway. (Murray.)

Talks to Writers. By Lafcadio Hearn. (Nash.)

The School of Donne : the Metaphysical Poets. With an Introduction and Notes by Professor H. J. C. Grierson. (Oxford Univ. Press.)—A volume representative of the "School of Donne," and uniform with the delightful series which contains Mr. Pearsall Smith's selections from Donne's Sermons.

The Laureateship. By E. K. Broadus. (Oxford Univ. Press.)—A study of the office of Poet Laureate in England, with some account of the poets. It considers the poets "solely in the light of their office."

Aristotle On the Art of Poetry. Translated by Ingram Bywater. With an Introduction by Gilbert Murray. (Oxford Univ. Press.)—The Delegates have prepared a plain reprint of Bywater's translation of Aristotle's "Poetics," in a form attractive to the Greekless reader. Professor Gilbert Murray has written a brief preface, in which he explains how far the "Poetics" may profitably be studied without Greek, and supplies some guidance to its interpretation.

Milton's Prosody. By Robert Bridges. (Oxford Univ. Press.)—The book has been rewritten for this new edition.

The Homeric Catalogue of Ships. By T. W. Allen. 2 vols. (Oxford Univ. Press.)—Mr. T. W. Allen elaborates the proof, which he has already offered in brief, that the "Catalogue" gives "a true picture of the geography and political position" of the heroic age. A text of Iliad II. 493-877 is given, with full apparatus, but the bulk of the book consists of the commentary in eleven chapters ; Introduction, "Central Greece," "The Peloponnese."

The Art of Letters. By Robert Lynd. (Fisher Unwin.)—Mr. Lynd writes of the labour of authorship, of the theory of poetry, of the critic as destroyer, of the personality of William Morris, of Oscar Wilde, of George Meredith, of Tennyson, of the politics of Swift and Shakespeare, of Pepys, Bunyan, Campion, Donne, and many others.

Supers and Supermen : Studies in Politics, History and Letters. By Philip Guedalla. (Fisher Unwin.)—Gambetta, Frederick the Great, Louis Philippe, Lord North, Lady Hamilton, Lord Kitchener, and Thiers are among the subjects of the writer's historical studies ; and his literary appreciations include novelists as far apart as Disraeli and Henry James.

COLLINS

48, PALL MALL, S.W.1.

FIRST AUTUMN LIST.

ASPECTS OF LITERATURE

ESSAYS IN LITERARY CRITICISM.

By J. MIDDLETON MURRY. Demy 8vo. 10s. net.

MR. BALFOUR

By E. T. RAYMOND, Author of "Uncensored Celebrities." Demy 8vo. 12s. 6d. net.

WHEN LABOUR RULES

By the Rt. Hon. J. H. THOMAS, General Secretary, National Union of Railwaymen. Demy 8vo. 10s. net.

FROM THE UNCONSCIOUS TO THE CONSCIOUS

By Dr. GUSTAV GELEY. Translated from the French by S. DE BRATH, M.I.C.E. Illustrated with photographs by the author. Demy 8vo. 15s. net.

MODERN DRAMA IN EUROPE

By STORM JAMESON. Crown 8vo. 10s. net.

NEW NOVELS 9/- Net.

ADAM OF DUBLIN

CONAL O'RIORDAN (Norreys Connell).
"A wholly delightful book—a thing of tears and smiles and laughter."—*Evening Standard*.

A TALE THAT IS TOLD

FREDERICK NIVEN, Author of "The S.S. Glory."
"An engrossing story."—*Daily News*.

A GIFT OF THE DUSK

R. O. PROWSE, Author of "James Hurd," etc.
"Deeply interesting and arresting novel."—*Evening Standard*.

WANG THE NINTH: The Story of a Chinese Boy.

PUTNAM WEALE, Author of "The Altar Fire."
"A wonderful story... a masterpiece of reality."—*New Witness*.

READY SHORTLY.

THE ROMANTIC.	May Sinclair.
THE ADVENTUROUS LADY.	J. C. Snaith.
THE HOUSE.	Katharine Tynan.
THE LAST FORTNIGHT.	M. A. Hamilton.
FORGOTTEN REALMS.	Bohun Lynch.
THE VALLEY OF INDECISION	Christopher Stone.

POPULAR NOVELS 7/6 Net.

HALF-CASTE.	Holloway Horn.
THE STAR IN THE WINDOW.	O. H. Prouty.
THE COURTSHIP OF PRINCE CHARMING.	Frankfort Moore.
TREASURE TRAIN.	Arthur B. Reeve.
(Craig-Kennedy Detective Stories)	

MESSRS. BELL'S LIST

By Maurice Hewlett

IN A GREEN SHADE: a Country Commentary.
Essays which deal with life rather than with art, with people rather than with books, but have in them just that quality of literary and classical allusion which reveals the philosophic and scholarly student of mankind.
Crown 8vo. 6s. net.

By Vachel Lindsay

THE DANIEL JAZZ and other Poems. By the author of "General Booth enters into Heaven." Mr. Vachel Lindsay is America's most vigorous poet, and the poems in this volume are thoroughly characteristic of his peculiar style and qualities.
Crown 8vo. 4s. 6d. net.

By C. Delisle Burns

GREEK IDEALS. "There are few books," says the *Morning Post*, "which are trustworthy guides to the practical aspects of Greek society and character. 'Greek Ideals' should be read by all who wish to know what the least sentimental and most social-minded of peoples thought of the very problems that are exercising the minds of men this very day."
Crown 8vo. 6s. net.

By Robert Lynd

THE PASSION OF LABOUR. A volume of Essays by the well-known Literary Editor of the *Daily News*. Though they deal with a single theme—the passion of labour to make the world a better place in which to live—they by no means savour of "politics," and can be enjoyed by people, of all shades of opinion, who appreciate good humour, insight, and a polished style.
Small Crown 8vo. 6s. net.

By James Elroy Flecker

COLLECTED PROSE. This volume contains all of Mr. Flecker's prose work which he reprinted, or probably would have reprinted, except his novel "The King of Alsander."
Crown 8vo. 7s. 6d. net.

Now complete in two volumes.

A HISTORY OF BRITISH SOCIALISM. By M. BEER. With an Introduction by R. H. TAWNEY, B.A. Now complete in two volumes. Demy 8vo. Vol. I. (To the Birth of Chartism.) 12s. 6d. net. Vol. II. (Chartism—1920.) 15s. net.

The Nation says: "The best history we know of the influence of Socialist theories and aspirations upon British politics and political thought."
The Glasgow Herald: "The most complete history of British Socialism yet written. . . . Mr. Beer has given historical coherence to a movement which it is the duty of all to understand, and has done so interestingly."

WEBSTER'S NEW INTERNATIONAL DICTIONARY

With a comprehensive Addendum of New Words and Phrases and a New Biographical Dictionary.
2,700 Pages. 442,000 Entries. 6,000 Illustrations.
Price: Buckram, £3, and upwards in a variety of bindings.

Write for Illustrated Prospectus with specimen pages and the opinions of famous men, &c.

G. BELL & SONS, LTD.
York House, Portugal Street, London, W.C.2

POETRY AND THE DRAMA

- The Song-Book of Quong Lee of Limehouse.** By Thomas Burke. (Allen & Unwin.)
- The Daniel Jazz ; and other Poems.** By Vachel Lindsay. (Bell.)
- Poems for Men.** By John Austin. (Oxford, Blackwell.)
- A House of Words.** By C. Clifford Bax. (Blackwell.)
- Luca Della Robbia.** By J. M. Blake. (Blackwell.)
- Thames and Godavery.** By Oswald Coudrey. (Blackwell.)
- Psyche.** By Evan Morgan. (Blackwell.)
- Shylock Argues with Mr. Chesterton.** By Humbert Wolfe. (Blackwell.)
- Can Grande's Castle.** By Amy Lowell. (Blackwell.)
- Horace : Odes, Book Five.** Metrically rendered into English by Rudyard Kipling and Charles Graves, and edited by A. D. Godley. (Blackwell.)
- Body and Soul : a Comedy in Four Acts.** By Arnold Bennett. (Chatto.)
- Poems.** By the late Wilfred Owen, M.C. With a Preface by Siegfried Sassoon. (Chatto.)—Our readers will remember the striking poems published in these pages, and the judgment passed on those portions of Owen's work which appeared in "Wheels."
- The Twelve.** By Alexander Blok. Translated from the Russian by C. E. Bechhofer, with illustrations by Michael Larionov. (Chatto.)—Blok is a well-known Russian poet and littérateur, but it is misleading to describe his poem as "the first masterpiece of Bolshevik letters," simply because his poem deals with the Bolshevik Revolution. Blok is no more a Bolshevik than Gorky.
- John Clare : Poems: Chiefly from Manuscript.** Selected and edited by Edmund Blunden and Alan Porter. (R. Cobden-Sanderson.)—The aim of the volume, which includes many unpublished poems from manuscript, is to show the wide poetic range, the intellectual distinction and the magnificent personality of this true-born poet.
- The Goldfinches.** By Sylvia Lynd. (R. Cobden-Sanderson.)
- The Journey : Odes and Sonnets.** By Gerald Gould. (Collins.)
- Back to Methuselah : five new Plays and a Preface.** By Bernard Shaw. (Constable.)
- Northern Numbers.** Edited by C. M. Grieve. (Foulis.)—Representative selections from certain living Scottish poets.
- An Anthology of Cambridge Poets, 1914-20.** Edited by E. L. Davison. (Cambridge, Heffer.)
- Right Royal.** By John Masefield. (Heinemann.)—A rhymed tale of a steeplechase.
- The Book of the Russian Ballet.** By M. Svetloff. (Lane.)—The book deals with the ballet from the days of M. Petipa to the latest phases of the Russian Ballet under the direction of Diaghilev, and gives facsimile reproductions of original designs for scenery, costumes and curtains by Larionov, Picasso, Gontcharova, Sert, Bakst, Benois, Matisse, Roerich, Derain and others.
- Neighbours.** Poems. By Wilfrid Wilson Gibson. (Macmillan.)
- Collected Poems.** By F. W. H. Myers. (Macmillan.)
- The Healing of Heaven.** By Hugh I'Anson Fausset. (Melrose.)
- Wheels, 1920 (Fifth Cycle).** Edited by Edith Sitwell. (Parsons.)
- Practical Hints on Training for the Stage.** By Agnes Platt. (Stanley Paul.)
- Four Mystery Plays.** By Rudolf Steiner. 2 vols. (Putnam.)
- A Playgoer's Memories.** By H. G. Hibbert. (Grant Richards.)
- Danaë ; and other Poems.** By T. Sturge Moore. (Grant Richards.)
- The Princess Zoubaroff : a Play.** By Ronald Firbank. (Grant Richards.)

FICTION

- The Age of Innocence.** By Edith Wharton. (Appleton.)
- A Case in Camera.** By Oliver Onions. (Arrowsmith.)
- Smith and the Pharaohs ; and other Stories.** By Sir H. Rider Haggard. (Arrowsmith.)

- The Countess of Lowndes Square.** By E. F. Benson. (Cassell.)
- Unreality.** By "Bartimeus." (Cassell.)
- Marie Claire's Workshop.** By Marguerite Audoux. Translated by F. S. Flint. (Chapman & Hall.)
- The Schoolmistress ; and other Stories.** By Anton Tchekhov. Translated by Constance Garnett. (Chatto.)—The ninth volume of the "Tales of Tchekhov."
- Forward from Babylon.** By Louis Golding. (Christophers.)
- Quiet Interior.** By E. B. C. Jones. (R. Cobden-Sanderson.)
- Mainwaring.** By Maurice Hewlett. (Collins.)
- The Romantic.** By May Sinclair. (Collins.)
- The Adventurous Lady.** By J. C. Snaith. (Collins.)
- Forgotten Realms.** By Bohun Lynch. (Collins.)
- The Last Fortnight.** By Mary Agnes Hamilton. (Collins.)
- The Valley of Indecision.** By Christopher Stone. (Collins.)
- The People of the Ruins.** By Edward Shanks. (Collins.)
- A City in the Foreground.** By Gerard W. S. Hopkins. (Constable.)
- Bliss ; and other Stories.** By Katherine Mansfield. (Constable.)
- Conquest.** By Gerald O'Donovan. (Constable.)
- The Yellow Poppy.** By D. K. Broster. (Duckworth.)
- Pan.** By Knut Hamsun. (Gyldendal.)
- The Outcast.** By Selma Lagerlöf. (Gyldendal.)
- In Chancery.** By John Galsworthy. (Heinemann.)
- Orphan Dinah.** By Eden Phillpotts. (Heinemann.)
- The Happy End.** By Joseph Hergesheimer. (Heinemann.)
- Back to Life.** By Philip Gibbs. (Heinemann.)
- The Old Man's Youth.** By William De Morgan. (Heinemann.)
- Hagar's Hoard.** By G. F. Turner. (Heinemann.)
- Titte, Girl Alive !** By Andersen Nexø. (Heinemann.)
- Knock, Knock, Knock ; and other Stories.** By Ivan Turgenev. Translated by Constance Garnett. (Heinemann.)—Five stories, of which the longest, "The Inn," is said to take rank with the finest of Turgenev's tales of peasant life under serfdom.
- The Friend of the Family.** By Fyodor Dostoevsky. Translated by Constance Garnett. (Heinemann.)—A humorous study of a Russian Tartuffe and his ascendancy over the guileless and good-natured people around him. The story was written immediately after Dostoevsky's return from prison in Siberia.
- The Port Allington Stories ; and Others.** By R. E. Vernède. (Heinemann.)
- Snow Over Elden.** By Thomas Moulton. (Heinemann.)
- Two Friends ; and other Stories.** By Ivan Turgenev. Translated by Constance Garnett. (Heinemann.)
- The Works of Joseph Conrad.** Uniform Standard Edition. 18 vols. (Heinemann.)—The author has written introductions for this edition, and has carefully corrected the text.
- "She" Meets Allan.** By Rider Haggard. (Hutchinson.)
- The Dummy Hand.** By C. N. and A. M. Williamson. (Hutchinson.)
- The Unknown Road.** By Curtis Yorke. (Hutchinson.)
- Seeds of Enchantment.** By Gilbert Frankau. (Hutchinson.)
- The Queen of Atlantis.** By Pierre Benoit. (Hutchinson.)
- Lady Lilith.** By Stephen McKenna. (Hutchinson.)
- Out of the Vasty Deep.** By Mrs. Belloc Lowndes. (Hutchinson.)
- The Incredible Honeymoon.** By E. Nesbit. (Hutchinson.)
- A Man of the Islands.** By H. de Vere Stacpoole. (Hutchinson.)
- Lucinda.** By Anthony Hope. (Hutchinson.)
- The Blue Room.** By Cosmo Hamilton. (Hurst & Blackett.)
- Love is Enough.** By Margaret Peterson. (Hurst & Blackett.)
- Manhood End.** By Mrs. Henry Dudeney. (Hurst & Blackett.)
- An Impossible Apollo.** By Thomas Cobb. (Lane.)
- Leonie of the Jungle.** By Joan Conquest. (Laurie.)
- The Green Bay Tree.** By Winston Churchill. (Macmillan.)
- Irish Fairy Tales.** By James Stephens. (Macmillan.)
- The Straight Furrow.** By C. Rutherford. (Melrose.)
- A Woman of the Desert.** By Moore Ritchie. (Melrose.)
- Inisheeny.** By G. A. Birmingham. (Methuen.)

Messrs. Longmans & Co.'s List.

BRITISH MAMMALS.

Written and Illustrated by ARCHIBALD THORBURN, F.Z.S.
With 50 Plates in Colour and 18 Illustrations in Black and White.
In Two Volumes 4to. Cloth, with gilt top, £10 10s. net.
Vol. I will be ready this month, and Vol. 2 in the Spring of 1921.

THE CHARM OF KASHMIR.

By V. C. SCOTT O'CONNOR, Author of "The Silken East."
With 16 Coloured Plates by ABANINDRO NATH TAGORE, Mrs. SULTAN AHMED, Miss HADENFELDT, the late Colonel STRAHAN; and 24 Illustrations from Photographs.
4to. 84s. net.

THE BOOK OF FAIRY POETRY.

Edited by DORA OWEN. With 16 Full-page Plates in Colours and 16 Illustrations in Black-and-White by WARWICK GOBLE. 4to. 21s. net.

This Anthology is designed primarily for children, but also for all lovers of poetry and fairy lore. It is divided into three parts:—PART I. Fairy Stories; PART II. Fairy Songs, Dances, and Talk; PART III. Fairyland and Fairy Lore. This volume supplements and completes the Series of Fairy Books edited by Andrew Lang.

STRAY-AWAYS.

By E. G. SOMERVILLE and MARTIN ROSS, Authors of "The Real Charlotte," "Some Experiences of an Irish R.M.," etc. With 34 Illustrations by E. G. SOMERVILLE.
8vo. 16s. net.

A NOVEL OF ADVENTURE BY A NEW WRITER.

THE MERCHANT AT ARMS.

By RONALD OAKESHOTT. With a Preface by JEFFERY FARNOL. Crown 8vo. 7s. 6d. net.

SIR HENRY NEWBOLT'S NEW BOOK FOR 1920.

THE BOOK OF GOOD HUNTING.

By Sir HENRY NEWBOLT. With Coloured Frontispiece and many Illustrations in Black-and-White by STANLEY L. WOOD. Crown 8vo. 10s. 6d. net.

FOX HUNTING ON THE LAKELAND FELS.

By RICHARD CLAPHAM. With an Introduction by the Rt. Hon. J. W. LOWTHER, Speaker of the House of Commons. With 43 Illustrations. 8vo. 12s. 6d. net.

THE LETTERS OF WILLIAM JAMES.

Edited by his Son, HENRY JAMES. [Ready this month]
Two volumes. 8vo.

THE HARROW LIFE OF HENRY MONTAGU BUTLER, D.D., Headmaster of Harrow School (1860-1885), Master of Trinity College, Cambridge (1886-1918).

By EDWARD GRAHAM, late Senior Assistant Master at Harrow School. With a Chapter by Sir GEORGE O. TREVELYAN, Bart., O.M. With 8 Portraits and other Illustrations.
8vo. 21s. net.

INTERNATIONAL LAW. A Treatise.

By L. OPPENHEIM, M.A., LL.D., formerly Whewell Professor of International Law in the University of Cambridge. 2 Vols. 8vo. Vol. I. Peace. Third Edition, edited by RONALD F. ROXBURGH, Barrister-at-Law, formerly Whewell Scholar in the University of Cambridge. 36s. net.

THE RELATIONS OF FRENCH AND ENGLISH SOCIETY, 1763-1793.

By C. H. LOCKITT, M.A., B.Sc., F.R.Hist.S., Headmaster of Bungay School, East Suffolk. 8vo. 6s. 6d. net.

CHILDREN'S DREAMS.

By C. W. KIMMINS, M.A., D.Sc. Crown 8vo. 5s. net.
"Children's Dreams" deals with the investigation of more than six thousand dreams of children from elementary and secondary schools, and a large number from industrial, blind and deaf schools. Typical dreams of children from five to sixteen years of age are recorded and the results analysed.

SISTER MARY OF ST. PHILIP

(FRANCES MARY LESCHER), 1825-1904.

By A SISTER OF NOTRE DAME. With an Introduction by His Grace the Archbishop of Liverpool.
With 9 Illustrations. 8vo. 18s. net.

GOD AND THE SUPERNATURAL: A CATHOLIC STATEMENT OF THE CHRISTIAN FAITH.

Edited by the Rev. FATHER CUTHBERT, O.S.F.C. 8vo.
[Ready this month.]

LONGMANS, GREEN & CO.

39, Paternoster Row, London, E.C.4.
Fourth Avenue & 30th Street, New York.

MR. HEINEMANN'S ANNOUNCEMENTS.

Illustrated Books.

THE SLEEPING BEAUTY.

Retold by C. S. EVANS. Richly illustrated in colour and silhouette by ARTHUR RACKHAM. Cr. 4to, picture boards, 7s. 6d. net. Also a large paper edition limited to 500 copies on English hand-made paper, numbered and signed by the artist.

THE CITY CURIOUS.

By JEAN DE BOSSCHERE. Illustrated with colour-plates and many illustrations in black-and-white by the author. Retold in English by F. TENNYSON JESSE. Cr. 4to, cloth, 10s. 6d. net.

GULLIVER'S TRAVELS.

Illustrated with colour-plates and black-and-white illustrations by JEAN DE BOSSCHERE. Demy 4to, cloth, 12s. 6d. net.

AWAKENING.

By JOHN GALSWORTHY. Illustrated in colour and black-and-white by R. H. SAUTER. Cr. 4to, boards, 7s. 6d. net.

A beautiful and tender study of child-life.

OLD ENGLISH FURNITURE AND ITS SURROUNDINGS.

By MACIVER PERCIVAL. Cr. 4to, cloth. With many illustrations, 30s. net.

An invaluable handbook, not only for collectors, but also for artists, illustrators, theatrical managers and house decorators.

THE DOGS OF CHINA AND JAPAN IN NATURE AND ART.

By W. V. F. COLLIER. With 8 colour-plates, reproductions from Chinese and Japanese pictures, scrolls, porcelains, etc. Demy 4to, £2 2s. net.

A history of Eastern dogs and their place in Chinese life, as well as in the Buddhist religion, their artistic representation, their use as decorations on bronzes, porcelains and pictures, woven materials, etc.

Poetry.

RIGHT ROYAL.

By JOHN MASEFIELD. Cr. 8vo. 6s. net. Also a large paper edition limited to 350 copies on English hand-made paper, numbered and signed, price 25s. net.
Mr. Masefield's new poem is the story of a steepchase.

PUBLIC SCHOOL VERSE.

An Anthology, 1919-1920. With an introduction by JOHN MASEFIELD. Cr. 8vo. 3s. 6d. net.

A book of poems selected from the work of boys in seventeen of our great public schools.

Essays, &c.

AND EVEN NOW.

By MAX BEERBOHM. Cr. 8vo. 7s. 6d. net.

In this volume are collected twenty of Mr. Beerbohm's recent essays and stories which have never before appeared in book form. They show the "inimitable Max" at his very best as a master of delicate and subtle humour, an observer of rare insight, and as one of our most exquisite writers of prose.

LIFE AND LITERATURE.

By LAFCADIO HEARN. Demy 8vo. 25s.

Essays on out-of-the-way literary subjects of more than ordinary interest. The papers here collected are those most representative of Hearn's individual taste and the adventurous note in his criticism.

CARTAGENA AND THE SINU.

By R. B. CUNNINGHAME GRAHAM, Author of "A Brazilian Mystic." Demy 8vo. 15s.

Experiences in the quaint old-world towns and amongst the primitive people of the little-known republic of Colombia. The book has a short historical account of the conquest drawn from original sources.

THE ARTS AND LIVING.

By JOHN ABTHORNE. 6s. net.

A series of essays on the relation between the beauty of Life and Art.

Novels, 9/- net.

IN CHANCERY.
BACK TO LIFE.
THE OLD MAN'S YOUTH.
ORPHAN DINAH.
THE HAPPY HIGHWAYS.
THE MONSTER.
WOODEN CROSSES.
SNOW OVER ELDEN.
GIRL ALIVE.
THE HEADLAND.
PORT ALLINGTON STORIES.

JOHN GALSWORTHY.
PHILIP GIBBS.
WM. DE MORGAN.
EDEN PHILLIPOTS.
STORM JAMESON.
HORACE BLEACKLEY.
ROLAND DOUGLAS.
THOMAS MOULT.
ANDERSON NERÜ.
C. A. DAWSON SCOTT.
R. E. VERNODE.

London: Wm. Heinemann,
21, Bedford St., Strand, W.C.2.

- His Serene Highness.** By H. C. Bailey. (Methuen.)
The Leopard and the Lily. By Marjorie Bowen. (Methuen.)
A Voyage to Arcturus. By David Lindsay. (Methuen.)
The Coral Palace. By Beatrice Grimshaw. (Mills & Boon.)
The Hoofslide. By Anthony Carlyle. (Mills & Boon.)
A Variety Entertainment. By Sophie Cole. (Mills & Boon.)
Gerard and Isabel: a Fantasy in Form of a Cantefable. By F. W. Bourdillon. (Moring.)
Liberation. By Louisa Bigg. (Moring.)
Harriet and the Piper. By Kathleen Norris. (Murray.)
The Second Wife. By Katharine Tynan. (Murray.)
What Next? By Denis Mackail. (Murray.)
Surprises of Life. By Georges Clemenceau. (Nash.)
Women and Children. By Hugh de Selincourt. (Parsons.)
When the Blood Burns. By E. W. Savi. (Putnam.)
Kobiety (Women). By Sofia Rygiel-Nalkowska. (Putnam.)
The Comédienne. By Wladyslaw Stanislaw Reymont. (Putnam.)
The Poisoner. By Gerald Cumberland. (Grant Richards.)
The Hare. By Ernest Oldmeadow. (Grant Richards.)
Colour-Blind. By S. P. B. Mais. (Grant Richards.)
The Bronze Venus. By Eden Phillpotts. (Grant Richards.)
Madam. By Ethel Sidgwick. (Sidgwick & Jackson.)
In Leading Strings. By J. K. Pulling. (Sidgwick & Jackson.)
Crashie Howe. By Bertram Smith. With Introduction by Sir W. Robertson Nicoll. (Simpkin & Marshall.)
When Youth Meets Youth. By Judge Bodkin. (Dublin, Talbot Press.)
The Ivory Fan. By Adrian Heard. (Fisher Unwin.)
The Wild Goose. By Gouverneur Morris. (Fisher Unwin.)

GEOGRAPHY, TOPOGRAPHY, ANTIQUITIES

- The States of South America: a Complete Geographical, Descriptive, Economic and Commercial Survey.** By Charles Domville-Fife. (Bell.)—A new and practically rewritten edition of a valuable book.
- Ancient Egyptian, Assyrian and Persian Costumes and Decorations.** By Mary G. Houston and Florence S. Hornblower. (Black.)—An illustrated volume which may be of importance to dress designers and theatrical designers.
- Travels of a Consular Officer in N.W. China.** By Eric Teichman. (Cambridge Univ. Press.)—An account of a series of journeys through the N.W. provinces of China, undertaken in connection with the Opium Treaty and other matters.
- My Canadian Memories.** By S. Macnaughtan. (Chapman & Hall.)—The posthumous work of a writer whose talent was equalled by her personal charm.
- Nile and Jordan: an Archaeological History of the Interrelations between Egypt and Palestine from the Earliest Times to the Fall of Jerusalem in A.D. 70.** By Rev. G. A. Frank Knight. (James Clarke.)—Written for the general reader as much as for specialists in Oriental languages and literature.
- Character and Opinion in the United States.** With Reminiscences of William James and Josiah Royce and Academic Life in America. By George Santayana. (Constable.)
- A Book of Dovecotes.** By Arthur O. Cooke. (Foulis.)—The main purpose of the book is a description of English and Scottish dove-cotes, with an explanation of the reasons for their erection and of the desuetude into which they have now largely fallen.
- My Lady of the Chinese Courtyard.** By Elizabeth Cooper. (Foulis.)—Letters giving the point of view of a present-day Chinese woman of the old school.
- Delphi.** By Dr. Fr. Poulsen. (Gyldendal.)—A careful survey of the place, and a thorough exposition of its buildings, reliefs, and statues, as well as of the Delphi mythology.
- Japan: Real and Imaginary.** By Sydney Greenbie. (Harper.)
- A Winter Circuit of our Arctic Coast.** By Hudson Stuck. (Laurie.)—A narrative of a winter's journey, with a dog-sledge round the coast of Alaska, by Archdeacon Stuck.
- Russia in the Eighties: Sport and Politics.** By John F. Baddeley. (Longmans.)—The record of a special correspondent's life in Russia from 1880 to 1890.
- The Second Voyage of Captain William Bligh to the South Seas with H.M. Ships "Providence" and "Assistant."** By Ida Lee. (Longmans.)
- In Morocco.** By Edith Wharton. (Macmillan.)—Mrs. Wharton went to Morocco in the autumn of 1918, at the invitation of the Governor-General, at a time when, owing to the war, access to the country was impossible to ordinary travellers.
- Highways and Byways in Northumbria.** By P. Anderson Graham. (Macmillan.)—This new volume in the well-known series is illustrated by the late Hugh Thomson.
- Fifty Years of Travel: by Land, Air and Water.** By F. Hedges Butler. (Fisher Unwin.)—Reminiscences of early journeys to Europe, West Indies and Venezuela.
- The Tanganyika Territory (Formerly German East Africa): Characteristics and Potentialities.** By F. S. Joelson. (Fisher Unwin.)

BIOGRAPHY

- Memoirs of the Empress Eugénie.** Edited by Comte Fleury. 2 vols. (Appleton.)—Compiled from private documents and personal letters of General Fleury, M. Pietri, Prince Victor Napoleon and other members of the Court of the Second Empire.
- De Saussure.** By Douglas W. Freshfield. (Arnold.)—De Saussure is best known to the public as the climber of Mont Blanc; but he was also an eminent geologist and Swiss politician.
- A Pioneer of the High Alps, 1856-74.** By F. F. Tuckett. Edited by W. A. B. Coolidge. (Arnold.)—Contains the diaries and letters of this famous climber during the whole of his career in the Alps.
- The Definitive Life of Cardinal Manning.** Edited by Shane Leslie. (Burns & Oates.)
- William Bolts.** By N. L. Hallward. (Cambridge Univ. Press.)—Contains fresh particulars of the relations of the East India Company with the natives of India and rival European traders towards the end of the eighteenth century.
- The Life of Mrs. Robert Louis Stevenson.** By Nellie Van De Grift Sanchez. (Chatto.)
- Ralph, Earl of Lovelace.** By Mary, Countess of Lovelace. (Christophers.)—Lord Lovelace was Byron's grandson, and was brought up from boyhood by Lady Byron. It was as the champion of her cause in the great Byron controversy that he privately published "Astarte," now a very rare work. This book tells the circumstances of the publication in full.
- Mr. Balfour: a Biography.** By E. T. Raymond. (Collins.)
- Cecil Rhodes.** By Basil Williams. (Constable.)
- The Autobiography of Andrew Carnegie.** (Constable.)
- A Gallant of Lorraine: François, Marquis de Bassompierre, Maréchal de France (1579-1646).** By H. Noel Williams. 2 vols. (Hurst & Blackett.)
- Memoirs of William Hickey.** Edited by Alfred Spencer. (Hurst & Blackett.)—This third volume, continuing the memoirs from 1782, contains much matter concerning East India in the old Colonial days.
- Nollekens and his Times.** By John Thomas Smith. Edited by Wilfred Whitten. 2 vols. (Lane.)—The first complete edition since 1829 of a biography full of anecdote and gossip concerning London and its art world at the end of the eighteenth and the beginning of the nineteenth centuries.
- The Life of Anthony Hamilton.** By Ruth Clark. (Lane.)—Anthony Hamilton is the famous author of the "Contes" and "The Memoirs of Count Grammont."
- The Letters of William James.** Edited by his Son, Henry James. 2 vols. Vol. I. (Longmans.)
- Stray-Aways.** By E. C. Somerville and Martin Ross. (Longmans.)—A volume of reminiscences by these delightful writers.
- The Harrow Life of Henry Montagu Butler, D.D., Headmaster of Harrow School (1860-85), Master of Trinity College, Cambridge (1886-1918).** By Edward Graham. (Longmans.)
- J. Comyns Carr: Stray Memories.** By his Wife. (Macmillan.)

Messrs. T. & T. CLARK'S

Autumn List, 1920.

The Revelation of St. John 20/- net each

("International Critical Commentary.") Two Volumes.

By the Ven. Archdeacon R. H. CHARLES, D.Litt., D.D., Westminster. [Now Ready]

The publication of this work has been eagerly awaited and marks an epoch in Apocalyptic Studies. Scholars will be engrossingly interested in:—The Introduction (which includes a "Short Grammar," necessitated by the peculiarities of St. John's style); Commentary; a new version of the Greek Text, with Apparatus Criticus; a new Translation; Notes and Indices.

The Christian Preacher 18/- net

("International Theological Library.")

By Principal the Rev. A. E. GARVIE, D.D., New College, London. [Ready October]

This Volume forms a welcome companion to Gladden's "The Christian Pastor and the Working Church" in the same Series. It is intended for use not only, nor even mainly, by scholars, but especially by preachers, clerical or lay. It gives a History of Preaching; The Credentials, Qualifications, and Functions of the Preacher; the Preparation and Production of the Sermon.

The Bible Doctrine of Society 18/- net

in its Historical Revolution

By the Rev. C. RYDER SMITH, D.D., Wesleyan College, Richmond, Surrey. [Now Ready]

Sociology is at present a subject of pressing importance. This book is the first modern attempt to give a systematic account of Biblical teaching thereon. The author traces the Evolution of Hebrew Society from Patriarchal times, and outlines its development and progress towards the Final Ideal as contained in the New Testament. He then examines the principles that this ideal embodies, and discusses the nature of some typical social institutions.

The Language of Palestine 24/- net

By the Rev. J. COURTENAY JAMES, B.D. [Ready October]

The history of the Hebrew branch of the Semetic race is the most romantic on record. To the full understanding of that history, the study of the linguistic problem is necessary. This book provides the materials which will give the student a grasp of the subject generally and indicate lines for further study.

A Grammar of New Testament Greek

VOLUME II. Part II. ACCIDENCE—(a) Nouns; (b) Verbs and Lists. 7/- net

By the Rev. Prof. JAMES HOPE MOULTON, D.D. Edited by Prof. W. F. HOWARD, M.A. [Ready November]

While announcing publication of another part of Vol. II. (the third and completing part of which is planned for issue in 1921), the Publishers take this opportunity of assuring Professors and Students that Volume III. is in active preparation. All rumours to the contrary are entirely unfounded. It will deal with Syntax, being based on Dr. Moulton's own researches, and following his method of first-hand investigation of the Papyri and other sources of our knowledge of the Koine.

Edited by the Rev. JAMES HASTINGS, D.D.

The Children's Great Texts of the Bible

Single Vols. 9/- net each. Set of Six at 7/6 net each.

The immediate and continued success which attended the publication of Dr. Hastings' Series "The Great Texts of the Bible" and the repeated demands for a similar series to meet the requirements of work for the young have induced the Publishers to issue this new Series. They are confident that it will be found as indispensable as its predecessors, and that it will appeal to even a wider circle, as it will be of value to parents and teachers, and a guide to children. There will be Six Volumes altogether, the first three being published in September, 1920, the remainder in Spring, 1921.

Vol. I. GENESIS—JOSHUA. Vol. IV. JEREMIAH—MATTHEW.
" II. JUDGES—JOB. " V. MARK—JOHN.
" III. PSALMS—ISAIAH. " VI. ACTS—REVELATION.
Now ready. Ready Spring 1921.

The Encyclopædia of Religion and Ethics 35/- net

Volume XI. "SACRIFICE—SUDRA." [Ready November]

With the publication of each successive Volume of this, Dr. Hastings' *magnum opus*, the demand shows a most encouraging progressive increase. This new volume (the second-last) will be published in December, and will be found to maintain fully, and even to enhance, the standard set by the earlier volumes.

T. & T. CLARK, 38, GEORGE STREET, EDINBURGH.
STATIONERS' HALL, LONDON.

HARRAP'S BOOKS BEAUTIFUL.

FINELY ILLUSTRATED BOOKS.

TRISTRAM AND ISOUDE.

Rendered into English by EVELYN PAUL. Illuminated and Decorated throughout by the Author. With 12 Colour Plates. Crown 4to., Cloth extra, 21s. net. Antique Leather, 42s. net.

THE YEAR'S AT THE SPRING.

An Anthology of Recent Poetry. Selected by L. D'O. WALTERS. With 12 Plates in Colour and many Illustrations and Decorations in Black-and-White by HARRY CLARKE. 10 x 7½ in. Cloth extra, 16s. net. Antique Leather, 30s. net.

THE THREE MUSKETEERS.

Finely printed in good type with 16 Plates in Colour by ROWLAND WHEELWRIGHT. Royal 8vo., 9 x 6 in., 12s. 6d. net. Velvet Persian, Yapp, 21s. net. Antique Leather, 28s. net.

LORNA DOONE.

With 16 Plates in Colour by WILLIAM SEWELL and ROWLAND WHEELWRIGHT. Royal 8vo., 9 x 6 in., 12s. 6d. net. Velvet Persian, Yapp, 21s. net. Antique Leather, 28s. net.

LEGENDS AND ROMANCES OF SPAIN.

By LEWIS SPENCE. With 8 Colour Plates and 8 Black-and-White Illustrations by OTWAY McCANNELL, R.B.A. 408 pages. Size 9½ x 6½ in. Cloth, 21s. net. Antique Leather, 30s. net.

MEDIEVAL EUROPE. (GREAT NATIONS SERIES.)

By LYNN THORNDYKE, Ph. D. With 24 Maps and Plans, and 32 Plates. Demy 8vo., 700 pages, 15s. net.

AN ANTHOLOGY OF RECENT POETRY.

Selected by L. D'O. WALTERS. Crown 8vo., 128 pages, quarter bound, 3s. 6d. net. This selection contains only the works of poets of to-day. More than fifty poems are included.

THE KING OF IRELAND'S SON.

By PADRAIC COLUM. Illustrated and Decorated in Colour and Line by WILLY POGANY. Large crown 8vo., 320 pages, 7s. 6d. net. Velvet Persian, Yapp, 15s. net.

THE CHILDREN'S HOMER.

Retold from the *Iliad* and *Odyssey* by PADRAIC COLUM. Presented by WILLY POGANY, with 8 Plates in Colour and many Line Illustrations. Size 8 x 5½ in. 238 pages. Cloth, 7s. 6d. net. Velvet Persian, Yapp, 15s. net.

BOOKS FOR BOYS.

Each contains from 256 to 320 pages, and is handsomely illustrated in Colour and Black-and-White. Size 7½ x 5½ in. Cloth, 6s. net.

MARTIN CRUSOE.

By T. C. BRIDGES.

This story appeared in *The Children's Newspaper*, and was voted such a success by the children that Messrs. Harrap's commissioned the Author to write another serial to follow immediately. The critics pronounced it exactly the type of story required for the boy of to-day.

ADVENTURES IN SOUTHERN SEAS.

By GEORGE FORBES.

Out of the narratives of early explorers the author has fashioned a story of the sixteenth century that grips. Many of the hero's experiences are as amazing as the most extraordinary imaginations of the "Arabian Nights."

THREE REAL BRICKS.

By T. E. GRATTAN-SMITH.

The stage is set in Australia, and there is a thrill on every page.

THE LOST HUNTERS.

By JOSEPH ALTSHELER.

The best story of North American Indians since Fenimore Cooper.

CASTAWAY ISLAND.

By PERRY NEWBERRY.

THE BOY ELECTRICIAN.

Practical Plans for Electrical Apparatus for Work and Play. By ALFRED P. MORGAN. With 330 Illustrations. Demy 8vo., 416 pages, 7s. 6d. net.

GIFTS FOR GIRLS.

Each containing four Illustrations in Colour. Demy 8vo., 6s. net each.

ROCK BOTTOM.

By O. SCOTT-HOPPER, Author of "Pull the Bobbin," &c.

THE MYSTERY OF BARWOOD HALL.

By OLIVIA FOWELL.

WINIFRED AVON.

By MABLE MARLOWE.

BETTY AND BOBTAIL AT PINE-TREE FARM.

By LILIAN GASK, Author of "The Hundred Best Animals," &c.

NEW LIST OF BOOKS BEAUTIFUL, also NEW ILLUSTRATED CATALOGUE, with Coloured Plates containing TOY and NURSERY BOOKS, BOOKS FOR CHILDREN TO PAINT, &c., now ready.

GEORGE G. HARRAP & CO., LTD.,

London: 2 & 3, Portsmouth St., Kingsway, W.C.

Sydney: 218-226, Clarence Street.

The Life of Goethe. By P. Hume Brown. Edited with a Biographical Introduction by Viscount Haldane. 2 vols. (Murray.)—The chapter on the second part of "Faust" is written by Viscount Haldane. The rest is from Professor Hume Brown's MS.

The Diary of a Journalist. By Sir Henry Lucy. (Murray.)

The Life of Admiral Mahan. By Charles Carlisle Taylor. (Murray.)—Describes the sensational influence of Mahan's famous books in dictating the naval policies of the Great Powers.

The Private Letters of Sir Robert Peel. Edited by the Hon. George Peel. (Murray.)—This volume deals solely with Peel's private life and domestic affairs.

The Life of Sir Hugh Lane. By Lady Gregory. (Murray.)—Lady Gregory, his near kinswoman, tells the remarkable story of Sir Hugh Lane, who, coming to London at eighteen, a penniless young man, rapidly made a considerable fortune by means of his extraordinary instincts for and knowledge of pictures.

Correspondence of Charlotte Grenville, Lady Williams Wynn, and her Three Sons, Sir Watkin Williams Wynn, Fifth Bart., Rt. Hon. Charles Williams Wynn, Sir Henry Williams Wynn, K.C.B., G.C.H., 1795-1832. Edited by Rachel Leighton. (Murray.)—Lady Williams Wynn was nearly related to four Prime Ministers: George Grenville her father, William Lord Grenville her brother, Lord Chatham her uncle, and William Pitt her first cousin. These letters deal with political and social events of the period.

Personal Aspects of Jane Austen. By Mary A. Austen-Leigh. (Murray.)—Largely consists of unpublished material relating to the private life of Jane Austen.

The Ritchies in India: Extracts from the Correspondence of William Ritchie, 1817-62; and Personal Reminiscences of Gerald Ritchie, 1853-90. Compiled and edited by Gerald Ritchie. (Murray.)

Francis and Riversdale Grenfell. By John Buchan. (Nelson.)—A memoir of the famous "Grenfell twins."

The Early Life and Education of John Evelyn, 1620-41. With a Commentary by H. Maynard Smith. (Oxford Univ. Press.)—The Diary for the first 21 years of Evelyn's life, with a very full commentary.

Charles Chapin's Story. (Putnam.)—Charles Chapin was City Editor of the *New York World*. He murdered his wife and wrote this account in Sing-Sing Prison.

A Jacobean Letter-Writer: the Life of John Chamberlain (1553-1627). By Commander E. P. Statham. (Routledge.)

Contemporary Portraits: Men of my Day in Public Life. By the Rt. Hon. Sir Algernon West. (Fisher Unwin.)—Sir Algernon West, at one time secretary to Mr. Gladstone when Prime Minister, includes in his book reminiscences of Sir Louis Mallet, Lord Blachford, Lord Sandford, Sir E. May, Lord Welby, Matthew Arnold, Sir E. Bradford, and many others.

Autobiography. By Lord Ribblesdale. (Fisher Unwin.)

Finding a Way Out. By Robert Russa Moton. (Fisher Unwin.)—The autobiography of one of the most distinguished negroes in the U.S.A., their unofficial but acknowledged leader, the successor of Booker Washington at the Tuskegee Institute.

C. H. Spurgeon. By Rev. W. Y. Fullerton. (Williams & Norgate.)

HISTORY

Suvorof. By W. Lyon Blease. (Constable.)

The Evolution of Parliament. By A. F. Pollard. (Longmans.)—By the Professor of History in London University.

Under the Turk in Constantinople: a Record of Sir John Finch's Embassy, 1674-81. By G. F. Abbott. (Macmillan.)

Bernadotte and Napoleon, 1799-1810. By the Rt. Hon. Sir Plunket Barton, Bt. (Murray.)—The present volume forms a study of the relations between Napoleon and Bernadotte during the period of the Consulate and during the first six years of Napoleon's reign as Emperor.

Adventures of Wars of the Republic and Consulate. By A. Moreau de Jonnés. Translated from the French by Brigadier-General A. J. Abdy. (Murray.)—A remarkable record of personal experiences, adventures and fighting during the Napoleonic era from the Siege of Toulon.

The English Factories in India, 1655-60. By William Foster. (Oxford Univ. Press.)—This volume contains the results of an examination of over 1,100 documents in the India Office. The nine volumes previously published cover the years 1618-55.

British Beginnings in Western India, 1579-1657: the Early Days of the British Factory at Surat. By H. G. Rawlinson. (Oxford Univ. Press.)—The history of Surat, the original headquarters of the Company in Western India, and of the early struggles which preceded its establishment.

A Short History of the British Commonwealth. By Ramsay Muir. 2 vols. (Philip & Son.)—Vol. I. extends to 1763. It will be succeeded by a second volume which will bring the story down to the great war.

Life in a Mediæval City illustrated by York in the Fifteenth Century. By Edwin Benson. (S.P.C.K.)

WAR

The Canadian Front in France and Flanders. Painted by Inglis Sheldon-Williams. Described by Ralf F. L. Sheldon-Williams. (Black.)

Kastamuni to Kedos: being a record of the experiences of British prisoners of war in Turkey. With numerous illustrations in colour and line. (Oxford, Blackwell.)—Written and illustrated in the prison camps, and gives an account of the conditions of captivity.

The Direction of War: a Study in Strategy. By Major-General W. D. Bird. (Cambridge Univ. Press.)—Discusses the principles that govern the direction of war, and illustrates their application by examples both from recent and earlier wars.

The Crisis of the Naval War. By Viscount Jellicoe of Scapa. (Cassell.)—Deals with the story of the war at sea from the end of 1916, when Viscount Jellicoe gave up the command of the Grand Fleet to assume the position of First Sea Lord at the Admiralty.

Tales of Ægean Intrigue. By J. C. Lawson. (Chatto.)—Mr. Lawson, the author of "Modern Greek Folk-lore and Ancient Greek Religion," was one of the men who, at the beginning of the war, turned from scholarship to practical affairs.

A Consulting Surgeon in the Near East. By Colonel A. H. Tubby, C.B. (Christophers.)—This eminent surgeon's account of his work during the war, which took him to Gallipoli, Egypt and Palestine, should be of interest both to the general and medical reader.

The Press and the General Staff. By the Hon. Neville Lytton. (Collins.)—The author played a part in the organization of the work of the press correspondents at G.H.Q.

The Austrian Peace Offer. Edited by G. de Manteyer. (Constable.)

Experiences of a Dug-out. By Major-General Sir C. E. Callwell. (Constable.)

Sir Archibald Murray's Despatches. With Portraits and Maps. 2 vols. (Dent.)—Deals with the Egyptian Expedition from the appointment of General Murray down to the attack upon Gaza.

Ex-King Constantine and the War. By G. H. Melas. (Hutchinson.)—The author was private secretary to King Constantine of Greece, and a close personal friend until he joined Venizelos and the Republican army.

The Victory at Sea. By Rear-Admiral W. S. Sims, U.S. Navy. (Murray.)

Seaborne Trade. By C. Ernest Fayle.—Vol. I. *The Cruiser Period.* (Murray.)—A section of the history of the war prepared by direction of the Historical Section of the Committee of Imperial Defence.

A History of the War. By H. C. O'Neill. (Nelson.)—Claims to be the only history of the war on a comprehensive scale in a single volume. The author is a very able writer on military affairs.

The 51st (Highland) Division: War Sketches. (Nelson.)—A series of illustrations by Fred. A. Farrell, with an introduction by Neil Munro.

Germany after the Armistice. By Maurice Berger. (Putnam.)—A narrative by a Belgian officer.

CHRISTOPHERS**An Altogether Outstanding Novel.****FORWARD FROM BABYLON**

By Louis Golding, 8s. 6d. net.

Author of "Sorrow of War," etc.

A strangely powerful story of Jewish life in a great manufacturing city. Mr. Golding has caught the concreteness of the North with a singularly sure touch. [October]

A CONSULTING SURGEON IN THE NEAR EAST

By Colonel A. H. Tubby, C.B. 15s. net.

Of permanent interest both to the general and medical reader. [October]

RALPH EARL OF LOVELACE

By Mary Countess of Lovelace. 10s. 6d. net.

The late Lord Lovelace, who was Byron's grandson, was brought up from boyhood by Lady Byron, and his championship of her cause, traduced by Byron's apologists, was the main interest (as the publication of "Astarte" showed) of his later life. [November]

ORIGINAL SINNERS

By H. W. Nevinson, 6s. net.

Author of "The Dardanelles Campaign," "Between the Acts," "Essays in Rebellion," etc.

Studies of scenes ancient and modern, unified by pervading pity and terror.

CHRISTIANITY AND CHRIST

By William Scott Palmer, 6s. net.

Author of "The Modern Mystic's Way," "Jacob Boehme," etc. [October]

PILGRIM PAPERS

By Robert Keable, 6s. net.

Author of "The Drift of Pinions," "Standing By," "City of the Dawn," etc.

A book which finely blends the spirit of the open with an unusually intimate study of religious experience.

22, BERNERS STREET, W. 1.

**THINKER'S BOOKS**

All Books are Published at Net Prices to which should be added 10 per cent. for Postage, with a maximum of 6d. for any one book.

THE SOLVENT. By DOUGLAS GOLDRING and HUBERT NEPEAN. A romantic political novel with an ingenious and exciting plot. 7s.**THE WOMEN OF CEDAR GROVE.** A Novel. 7s. By CONSTANCE WYNNE. A searching revelation of the crowded lives of many people—women, men, children—in the uniform little dingy terraces of a great industrial town.**ASCAVENGER IN FRANCE.** Being extracts from the diary of an architect—1917-1919. By WILLIAM BELL, A.R.I.B.A. On the manifold, often exciting and sometimes fearful, experiences of his two years of voluntary work in France, the author has interesting and wise things to say. 10s. 6d.**THE EXODUS FROM HOUNSDITCH.** By the Author of "A Scavenger in France." A powerful criticism of present-day institutions. 3s. 6d.**THE WICKED FOREMEN.** By MAURICE COLBOURNE. A vigorous expression of youth's continual effort to free Christianity from the handcuffs of the priesthood. 7s. 6d.**THE WORLD OF THE 4th DIMENSION, and Other Essays.** By "An Officer of the Grand Fleet," Author of "The 4th Dimension" and "The Road to the Stars." 2s.**THE SUPREME HUMAN TRAGEDY, and Other Essays.** By ARTHUR BRODRICK DULOCK, M.A., Professor of English Literature in the University of Rome. The purpose of these essays is to break down the sharp barriers of envy and hatred between man and man. 3s. 6d.**THE POET IN THE DESERT.** By CHARLES ERSKINE SCOTT WOOD. A powerful poem full of points for a hostile critic. 2s. 6d.**WAYSIDE POEMS.** By GERALD BULL. Every poem is distinguishable by great accomplishment in versification. 5s.

Complete Lists sent on Application.

London: C. W. DANIEL, LTD.,
3, TUDOR STREET, E.C.4.**H. R. ALLENSON'S BOOKS.**

Crown 8vo, Cloth 7s. 6d. net.

JUST OUT.

A Thrilling New Novel by Donald Maclean.

"THE LUCK OF THE GOLD MOIDORE."

Being the contents of the original manuscript written by MASTER ANDREW BARTON, some time Merchant and Shipowner, of Plymouth Town, England, which was found in the Old Log Hut on Curdies River. In which MS. Mr. Barton tells of the wild voyages of the "Gold Moidore" and the "White Ship" to the Great South Land in search of treasure in the years 1627—1629, and of the astounding experiences by sea and land of the men who sailed in them.

By DONALD MACLEAN, Author of "The Man from Curdies River," "John Scarlet," &c.

"The Scotsman,"—"An enthralling tale of blood and of gold." *Reading Chronicle*.—"A thrilling story of the discovery of gold."**MODERN ULSTER.** Its Character, Customs, Politics and Industries. By H. S. MORRISON, M.B., Aghadowey. Demy 8vo, Cloth, 7s. 6d. net. A very live book on the Irish Question.

LAURA RICHARDS' LOVELY STORIES.

THE GOLDEN WINDOWS. Forty-four Parables. Cloth, 5s. net. *Thirteenth Edition.* **THE SILVER CROWN.** Forty-five Stories and Parables. Cloth, 5s. net. *Fourteenth Edition.*

The Bishop of London has made striking use of these delightful stories. Mrs. Lillian Whiting writes: "Of all the exquisite things in late literature 'The Golden Windows' must take leading place."

CHARMINGLY PRODUCED BOOKLETS.

One Shilling each.

St. Paul. By F. W. H. Myers.	Christmas Eve. By Robert Browning.	The Practice of the Presence of God. By Br. Lawrence.
The Spiritual Maxims of Brother Lawrence. No Edition since 1741.	Saul. By R. Browning.	Dream of Gerontius. By Cardinal Newman.
Method of Prayer. By Madame Guyon.	The Mystery of Pain. By James Hinton.	The Golden Alphabet. St. Bonaventura.
	The Changed Cross. By Mrs. Hobart-Hampden.	

H. R. ALLENSON, Ltd., Racquet Court, 114, Fleet Street, E.C.4.

JUST PUBLISHED**NELSON'S
NEW AGE
ENCYCLOPÆDIA**EDITED BY SIR EDWARD PARROTT, LL. D.
Assisted by a large Staff of Experts.

For

HOME
OFFICE
SCHOOL
LIBRARYSpecializing in
HISTORY
BIOGRAPHY
SCIENCE
INVENTION**35,000 ARTICLES**Well illustrated, reliable, compact,
up-to-date, inexpensive.10
Volumes3/6
net, cloth**THE COMPLETE WORK COSTS
35/-**No further expense in binding is incurred.
2 Vols. Vols. I. and II.
per month. ready.**ORDER NOW.**

THOMAS NELSON & SONS, LTD.

CASSELL'S NEW BOOKS

OUR FAMILY AFFAIRS E. F. BENSON

Reminiscences of a brilliant family. With 8 half-tone plates, 16s. net.

RECOLLECTIONS OF THE EMPRESS EUGENIE.

AUGUSTIN FILON. With 8 Plates. 21s. net.

OUR WOMEN: Chapters on the Sex-Discord

ARNOLD BENNETT. 7s. 6d. net.

THE TRIUMPH OF NATIONALIZATION

SIR LEO CHIOZZA MONEY. 7s. 6d. net.

THROUGH BOLSHIEVICK RUSSIA

MRS. PHILIP SNOWDEN. (2nd Imp.) 5s. net.

MY FIGHTING LIFE

GEORGES CARPENTIER. Illustrated. 10s. 6d. net.

TWELLS BREX: A Conqueror of Death

HAMILTON FYFE. (3rd Imp.) 6s. net.

FICTION SUCCESSES

VINGIE E. ROE THARON OF LOST VALLEY. 8s. 6d. net.

SHEILA KAYE-SMITH GREEN APPLE HARVEST.

(3rd Imp.) 8s. 6d. net.

DAVID LYALL

THE LOOP OF GOLD. 8s. 6d. net.

SAX ROHMER

THE GREEN EYES OF EAST.

(2nd Imp.) 8s. 6d. net.

B. M. CROKER

THE CHAPERON. (3rd Imp.) 8s. 6d. net.

ETHEL M. DELL.

THE TOP OF THE WORLD.

(4th Imp.) 7s. 6d. net.

COMPTON MACKENZIE

THE VANITY GIRL.

(2nd Imp.) 8s. 6d. net.

CASSELL & CO., LTD. LONDON, E.C.4.

SIDGWICK & JACKSON, Ltd.

THE GRANDEUR THAT WAS ROME. (New

Edition.) By J. C. STOBART. Uniform with the same author's **THE GLORY THAT WAS GREECE**. Profusely illustrated; in great demand for school libraries, and by general readers, etc. 21s. net each.

OUTLINES OF MODERN ENGLISH LIT-

ERATURE, 1890-1914. By HAROLD WILLIAMS. Crown 8vo. 6s. net. An abridgment (with special attention to Poetry) of Mr. Williams' **MODERN ENGLISH WRITERS**, now in its second impression.

THE WAGGONER, AND OTHER POEMS.

By EDMUND BLUNDEN. 5s. net. Mr. Blunden's book has been accorded high praise in leading journals; a *Second Impression*, immediately called for, is now on sale.

A VILLAGE SERMON, AND OTHER POEMS.

By HERBERT ASQUITH. 3s. 6d. net.

THE DAFFODIL POETRY BOOK: A new

Anthology for junior forms, including examples from 25 living poets. Compiled by Ethel L. Fowler. Cloth, 3s. 6d. net; stiff paper, 2s. net.

POEMS OF TO-DAY: An Anthology of

Modern Poetry, compiled by THE ENGLISH ASSOCIATION. Stiff paper covers, 2s. net; cloth, with Biographical Notices of Authors, 3s. 6d. net.

[Nineteenth Impression. 103-112th Thousand.]

Autumn List on application.

3, ADAM STREET, W.C.2.

STUDENT CHRISTIAN MOVEMENT.

SIX NOTABLE NEW BOOKS.

THE FACTS OF POVERTY.

By H. A. MESS, B.A., author of "Casual Labour at the Docks." Crown 8vo, 3s. 6d. net; paper, 2s. net. Things seen and heard in the East End: an attempt to describe the meaning of poverty in terms of daily life and human experience.

"A 'document' well worth study, not only for the actuality of its record but for its entire freedom from rhetoric and sentimentalism and its acute well-balanced judgments. Housing, unemployment, wages, education, health, drink are topics all dealt with in separate chapters."—*Times Literary Supplement*.

VITAL FORCES OF THE EARLY CHURCH.

By PROF. H. A. A. KENNEDY, New College, Edinburgh. Crown 8vo, 4s.; paper, 2s. 6d. net.

A study of the guiding principles of the Early Christians as they set out on "an adventure without parallel in the history of humanity."

"A book with much freshly put matter, grouped under the heading of ideas, specially prominent in the Early Church, viz., Equality, Fraternity, Liberty, The New Age, Conversion, the Second Coming, by one of the leading authorities of the Apostolic Age."—*The Times*.

DRINK AND THE COMMUNITY.

By WILL REASON, M.A. Crown 8vo, 3s. 6d. net; paper, 2s. net.

"Really helpful to social enquirers. It provides a careful statement of the condition of the problem, physiological, economic, ethical, social, and of the arguments for and against both prohibition and nationalization."—*The Times Literary Supplement*.

A BOOK OF PRAYERS FOR STUDENTS.

New and enlarged edition. Cloth boards, 3s. net.

The first edition of this unique book was sold out immediately on publication.

THOUGHTS ON UNITY.

By the Rt. Rev. NEVILLE S. TALBOT, M.C., Bishop of Pretoria. Crown 8vo, 3s. 6d. net.

"Perhaps the most important contribution we have had to the human side of the Reunion question."—*Guardian*.

SPIRITUALISM AND THE CHRISTIAN FAITH.

By the Rev. E. W. BARNES, Sc.D., F.R.S., Canon of Westminster. Crown 8vo, 1s. net.

"Incomparably the best statement of the case from the Christian viewpoint. Dr. Barnes is one of our foremost scholars, and what he writes is authoritative."—*Church Family Newspaper*.

Write for our Catalogue of Publications post free,
32, RUSSELL SQUARE, W.C.1.

Ready almost immediately.

A new series edited by G. LOWES DICKINSON.

The Swarthmore International Handbooks.

1. CAUSES OF INTERNATIONAL WAR.

G. LOWES DICKINSON.

2. PATRIOTISM & THE SUPER STATE.

J. L. STOCKS.

3. NATIONALISM.

G. P. GOOCH.

4. GERMANY IN REVOLUTION.

N. E. MATTHAEI.

5. ECONOMIC IMPERIALISM.

LEONARD S. WOOLF.

6. THE WORKERS' INTERNATIONAL.

R. W. POSTGATE.

7. UNIFYING THE WORLD.

G. N. CLARK.

Price each, 2s. 6d. net.

Send to the Publishers for Special Leaflet of this Series, giving a detailed syllabus of each book, also for complete Autumn List.

THE SWARTHMORE PRESS, LTD.,
72, OXFORD STREET, LONDON, W.1.



ON.

S.

R.

E.

his
also

Appointments Vacant

UNIVERSITY OF LONDON.—The Senate invites APPLICATIONS for the UNIVERSITY READERSHIP in GERMAN tenable at Bedford College. Salary £400 a year. Applications (12 copies) must be received not later than first post on November 15, 1920, by the ACADEMIC REGISTRAR, University of London, South Kensington, S.W.7, from whom further particulars may be obtained.

COUNTY BOROUGH OF WARRINGTON. MUNICIPAL LIBRARY.

APPLICATIONS are invited for the POST of MALE SUB-LIBRARIAN at a salary of £150 per annum plus Civil Service bonus (latest award). Candidates must have had experience in a Public Library, and in the practical application of the Dewey Classification. Open access library experience an advantage, and the possession of several Library Association certificates essential. Applications, endorsed "Sub-Librarian," stating age, qualifications, etc., and accompanied by copies of three recent testimonials, should reach the undersigned not later than November 8. Canvassing disqualifies.

JOHN MCADAM,
Chief Librarian.

SALFORD EDUCATION COMMITTEE. BROUGHTON HIGH SCHOOL FOR GIRLS.

Head Mistress :—Miss D. G. COWARD, M.Sc.

REQUIRED in January, 1921, a FORM MISTRESS to teach French. Salary scale (graduate), £160-£350. Further particulars may be obtained from the undersigned. Applications to be submitted by October 21.

RICHARD MARTIN, Secretary.

Education Office, Salford.

CITY OF BIRMINGHAM EDUCATION COMMITTEE.

THE Education Committee invite APPLICATIONS for the following POSTS for the term commencing in January next :—

WAVERLEY ROAD SECONDARY SCHOOL (MIXED).
CHIEF ASSISTANT MISTRESS (specialist in French and German).

ERDINGTON SECONDARY SCHOOL (GIRLS).
ASSISTANT MISTRESS (with special qualifications in French).
ASSISTANT MISTRESS (with special qualifications in History).
ASSISTANT MISTRESS (with special qualifications in Geography).

(A Chief Assistant Mistress will shortly be appointed at this School, and the successful candidates for the above posts will be eligible for consideration).

Forms of application and copies of the present scale of salaries may be obtained from the undersigned. At present there is a war bonus of £70 per annum (£66 if the salary does not exceed £199 per annum). The scale is, however, now under revision.

Applications must be sent in immediately to the undersigned.

P. D. INNES,
Chief Education Officer.

Education Office, Council House, Margaret Street.

LLANDAFF. HOWELL'S SCHOOL.

THE following MISTRESSES are required in January :—
ART MISTRESS to undertake the organisation of the Art and Craft Work. Salary, £200—£15—£360.

MATHEMATICAL MISTRESS, with Physics as subsidiary subject. Able to do survey work and to organise an Advanced Course. Tripos or Honours Degree. Salary, £230—£15—£350.

In all the above scales increments are given for experience up to ten years in approved schools, training and post graduate work.

The staff is eligible for pensions under the Government Superannuation Scheme.

Applications, giving full particulars, should be sent immediately to the Head Mistress.

THE SECONDARY SCHOOL, BLACKPOOL.

WANTED, as soon as possible, owing to growth of School, extra MASTER. He should offer good English as principal subject, and French or Latin as subsidiary.

There are two Advanced Courses in the School.

Present scale—£210 plus £10 for each year of war service or experience.

Applications, with full particulars, to be sent to the Headmaster at the School.

A. E. IKIN, LL.D., B.Sc.,
Director of Education.

Appointments Vacant

COUNTY BOROUGH OF STOKE-ON-TRENT EDUCATION COMMITTEE. LONGTON HIGH SCHOOL.

AN ASSISTANT MASTER required for January next to take Chemistry in the Middle and Lower Forms of the School. A Graduate of a British University required, with Secondary School experience.

Good discipline essential.

It is probable that the forthcoming Burnham scale will be adopted in its entirety when the Burnham report is issued.

Form of application, which should be returned duly filled up not later than November 13, 1920, may be obtained on receipt of stamped addressed envelope from

R. P. G. WILLIAMSON,
Director of Education.

Education Offices, Town Hall, Hanley, Stoke-on-Trent,
October 11, 1920.

DERBY MUNICIPAL SECONDARY SCHOOL FOR BOYS.
AN ASSISTANT MASTER or MISTRESS (Graduate) for Lower Form work, principally Mathematics and Science, is required. Salary scale, men, £240 to £450 per annum; women, £210 to £380. Experience and qualifications taken into consideration in fixing commencing salary.

Applications, together with copies of three recent testimonials should be sent at once to the undersigned.

F. C. SMITHARD,
Secretary,
Derby Education Committee.

Education Office, Becket Street, Derby,
October 4, 1920.

THE UNIVERSITY COLLEGE OF SOUTHAMPTON.
CHAIR OF ENGLISH LANGUAGE AND LITERATURE.
APPLICATIONS are invited for the above APPOINTMENT, vacant by the death of Professor Mason.

Further particulars may be obtained from the REGISTRAR, to whom applications must be sent not later than November 15, 1920.

BOARD OF MANAGEMENT FOR WESLEYAN SECONDARY SCHOOLS.

TRURO COLLEGE, TRURO.

HEADMASTER required Easter, 1921. For particulars and form of application send stamped addressed foolscap envelope to Rev. Dr. WORKMAN, 130, Horseferry Road, London, S.W.1.

For other Appointments Vacant and other Miscellaneous Advs. see pages 534, 535.

NEW CATALOGUES

OF Old Prints, Drawings, Pictures and Books

- A. FRENCH 18TH CENTURY ENGRAVINGS
(Illustrated)
- B. COLOUR PRINTS.
- C. RARE BOOKS RELATING TO GREECE, THE BALKANS, TURKEY, &c.
- D. RARE BOOKS RELATING TO SOUTH AMERICA.
- F. ORIGINAL ENGRAVINGS BY DURER, REMBRANDT, L. van LEYDEN, T. HOPFER BINCK, AND OTHER OLD MASTERS.
- G. ORIGINAL DRAWINGS, 15TH, 16TH, 17TH, AND 18TH CENTURIES.
- H. PICTURES OF ALL SCHOOLS AND PERIODS
- I. OLD MEZZOTINTS.
- K. OLD ENGRAVINGS RELATING TO SCIENCES AND TRADES.
- L. 17TH CENTURY PORTRAIT ENGRAVERS.
- M. SKANDINAVIA (BOOKS AND PICTURES).
- N. SWITZERLAND (ENGRAVINGS).

Free on Application to

A. BERTHEL GALLERIES,
39, NEW OXFORD STREET, ——— W.C.1.

THE HOGARTH PRESS

REMINISCENCES OF

TOLSTOI

By MAXIM GORKY.

5s. net.

"The book did not horrify me: it held me breathless."—*Wayfarer in The Nation.*

THE STORY OF THE SIREN

By E. M. FORSTER, author of "Howard's End."

2s. 6d. net.

STORIES FROM THE OLD TESTAMENT

Retold by LOGAN PEARSALL SMITH, author of "Trivia."

4s. 6d. net.

PARIS: a Poem

By HOPE MIRRELES.

3s. net.

PRELUDE

By KATHERINE MANSFIELD.

3s. 6d. net.

THE CRITIC IN JUDGMENT

By J. MIDDLETON MURRY.

2s. 6d. net.

By

VIRGINIA WOOLF

KEW GARDENS

2nd Edition.

2s. net.

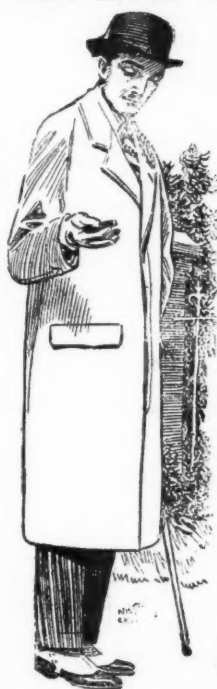
THE MARK ON THE WALL

2nd Edition.

1s. 6d. net.

The Hogarth Press, Hogarth House, Richmond

The Last Word in Protection



QUICKSILVER WEATHERPROOFS

QUICKSILVER WEATHER-PROOFS are not merely old-fashioned rain-coats under a new name, but the most perfect weather-resisting safeguards yet produced—coats that "stand up" to every kind of weather in all seasons of the year.

Made in special materials, proofed by the Quicksilver process, QUICKSILVER WEATHERPROOFS are as effective against a drenching down-pour as a light shower. Water cannot penetrate them. It just forms into globules that roll quickly away, leaving the surface free from soakage or saturation.

QUICKSILVER WEATHER-PROOFS, whilst efficient against every form of moisture, retain the ventilation essential to good health, because no rubber is used in Quicksilver Proofing.

Designed on full and graceful lines, QUICKSILVER WEATHER-PROOFS are so light, free and comfortable that they allow a man to forget he is wearing an overcoat.

H. J. NICOLL

AND CO. LTD.

114-120 REGENT STREET W.1
& 22 CORNHILL E.C.3 LONDONMANCHESTER: 10 Mosley Street
LIVERPOOL: 60 Bold StreetQUICKSILVER
RAGLAN MODEL
Patterns & Prices
Free on Request

ODHAMS PRESS LTD.

FORTHCOMING PUBLICATIONS.

FIGHTING SPORTS.

By Captain L. FITZ-BARNARD.

Demy 8vo. Cloth. Illustrated from original paintings in colour and in half-tone from rare photographs and prints. 21s. net.

Captain Fitz-Barnard has had practical experience of all fighting sports and is an acknowledged expert, consequently the volume is unique in every way, and is without doubt the greatest book on fighting ever written.

COCKING.—That ancient and royal sport is extensively dealt with, and this part of the book must be recognised as the standard work on the subject. Man-fighting—Bull-fighting—Dog-fighting—Buffalo-fighting—Ram-fighting—Elephant-fighting—Bird and Insect fighting and divers fighting sports all figure in this remarkable volume. It must arouse the interest of the whole sporting world, so that no sportsman's library will be complete without it.

Illustrated prospectus will be sent on application.

THE MYSTERY OF MORMONISM.

By STUART MARTIN.

Demy 8vo. Cloth. Fully illustrated from rare photographs. 21s. net.

This is a most important and interesting work by an author who has studied the subject in Salt Lake City itself. It is a complete history of one of the most remarkable sects the world has ever known, sanely and soundly told. One cannot help marvelling at the fact that such a body should have displayed the astonishing practical sense and commercial astuteness which enabled them to make in the desert a great and flourishing city. It is a fascinating book and is true in every detail.

FROM WHITEHALL TO THE CASPIAN.

By LT.-COL. FRENCH.

Demy 8vo. Cloth. Fully illustrated by maps and original photographs. 18s. net.

The author of this book was appointed from the Admiralty War Staff to the staff of the Caspian Naval Expedition. Linguistic attainments enabled him to obtain first-hand opinions from the Tartars, Armenians, and Russians in Caucasia and Trans-Caucasia.

One of the many extraordinary feats of the British Royal Navy in getting Naval Command of the Caspian Sea is described. The melancholy results of abandoning the Caucasus and the Caspian to the Red peril of civilization (Bolshevism) are discussed. Readers will learn something of which little has heretofore been known of many obscure campaigns in which British Sailors and Soldiers have laid down their lives for the great cause.

FICTION.

Crown 8vo. Cloth. Jackets in 3 Colours.

The Haunted Vintage.

MARJORIE BOWEN. 9s. net.

Anne Richmond.

MRS. ALFRED PRAGA.
8s. 6d. net.

Love's Side Street.

"PAN." 8s. 6d. net.

The Ward of Navarre.

MORICE GERARD. 8s. 6d. net.

A Fool in her Folly.

RHODA BROUGHTON. 8s. net.

Pollycooly Dances.

EDGAR JEPSON. 7s. 6d. net.

Just Open.

W. PETT RIDGE. 7s. 6d. net.

Flames on the Bosphorus.

LUIGI MOTTA. 7s. 6d. net.

COMPLETE CATALOGUE POST FREE ON APPLICATION.

ODHAMS PRESS LIMITED,

39, King Street, Covent Garden, W.C.2.

Mr. T. FISHER UNWIN'S ANNOUNCEMENTS.

CONTEMPORARY PORTRAITS: Men

of My Day in Public Life. By the Rt. Hon. Sir ALGERNON WEST. With many Illustrations. Cloth, 18s. net.

WEST AFRICAN FORESTS AND

FORESTRY.

By A. HAROLD UNWIN, D.Oec., M.Can.S.F.E. Author of "Future Forest Trees." With upwards of 150 Illustrations. Cloth, £3 3s. net.

THE TURKISH EMPIRE.

From 1288 to 1914. By LORD EVERSLEY. And from 1914 to 1920. By SIR VALENTINE CHIROL. New Edition. With a Frontispiece and Three Maps. Cloth, 21s. net.

SPANISH AMERICA: Its Romance, Reality,

and Future. By C. R. ENOCK, Author of "The Andes and the Amazon." Illustrated and with Map. 2 vols. Cloth, 30s. net.

THE TANGANYIKA TERRITORY

(Formerly German East Africa). Characteristics and Potentialities. By F. S. JOELSON. With a Map and Illustrations. Cloth, 21s. net.

A CHEECHAKO IN ALASKA AND

YUKON.

By CHARLOTTE CAMERON, O.B.E., F.R.G.S. With many Illustrations. Cloth, 25s. net

FIFTY YEARS OF TRAVEL: By Land,

Air and Water. By F. HEDGES BUTLER, F.R.G.S., Author of "Through Lapland with Skis and Reindeer." With upwards of 100 Illustrations. Cloth, 21s. net.

THE GLAMOUR OF PROSPECTING.

By F. C. CORNELL. With 24 pages of Illustrations. Cloth, 21s. net.

REMINISCENCES AND ANTICIPATIONS

By Professor J. JOLY, Sc.D., F.R.S., Author of "The Birth-Time of the World," etc. With 8 pages of Illustrations. Cloth, 15s. net.

MOUNTAINEERING ART.

By HAROLD RÆBURN. Illustrated. Cloth, 16s. net.

THROUGH BRITISH GUIANA TO

THE SUMMIT OF RORIAMA.

By Mrs. CECIL CLEMENTI, M.B.E. With a Map and Illustrations. Cloth, 12s. 6d. net.

SPIRITUALISM: A Popular History from 1847.

By JOSEPH McCABE. Cloth, 15s. net.

THE FAN BOOK.

By MACIVOR PERCIVAL. With 32 pages of Illustrations. Cloth, 21s. net.

CHATS ON OLD SHEFFIELD PLATE.

By ARTHUR HAYDEN. Author of "Chats on Old Silver," &c. With Frontispiece and 53 Full-Page Illustrations, together with Makers' Marks. Cloth, 21s. net.

Full particulars of these and other interesting new books are given in Mr. Fisher Unwin's Autumn Announcement List, a copy of which will be sent post free on application.

T. FISHER UNWIN, Ltd. 1, Adelphi Terrace,
LONDON, W.C.2.

LIBRARIANS

are respectfully recommended to study this List of Books.

HAVELOCK ELLIS

The Task of Social Hygiene. 8s. 6d. net

The World of Dreams. 7s. 6d. net

Impressions and Comments. 15s. net

Impressions & Comments, 2nd Series, are in preparation.

CHARLES A. DINSMORE

Dante Alighieri. A biographical Study. 12s. 6d. net

Teachings of Dante. 10s. net

EDMOND HOLMES

The Cosmic Commonwealth. 5s. net

The Secret of Happiness. 12s. 6d. net

GEORGE SANTAYANA

The Life of Reason. 5 vols. 9s. 6d. net each

Interpretation of Poetry and Religion. 9s. 6d. net

Sense of Beauty. 9s. 6d. net

Little Essays Drawn from the Writings of Santayana. Shortly

Edited with a Preface by LOGAN PEARSALE SMITH.

MAKERS OF XIX CENTURY

Cecil Rhodes. By BASIL WILLIAMS. In preparation

Victor Hugo. By MARY DUCLAUX. In preparation

Abraham Lincoln. By LORD CHARNWOOD. 10s. 6d. net

Bismarck. By O. GRANT ROBERTSON. 10s. 6d. net

Herbert Spencer. By HUGH ELLIOTT. 6s. net

BOOKS ON SOCIOLOGY

A History of Labour Representation. By A. W. HUMPHREY. 2s. 6d. net

Terms of Industrial Peace. By ALEX. RAMSAY. 3s. 6d. net

Labour and the Churches. By REGINALD BRAY, L.C.O. 1s. 6d. net

Boy Labour and Apprenticeship. By REGINALD BRAY, L.C.O. 5s. net

Health and the State. By W. A. BREND, M.D. 10s. 6d. net

The Future Citizen and His Mother. By CHARLES PORTER, M.D. 3s. 6d. net

Citizens Made and Remade. 5s. net

An interpretation of the George Junior Republics by W. R. GEORGE and LYMAN BEECHER STOWE. Illustrated.

Social Work. By Dr. R. G. CABOT. 8s. net

The Claims of Labour and Capital. By W. R. COOPER. 2s. 6d. net

Industry and Humanity. By W. J. M. KING. 12s. 6d. net.

The Making of Modern England. By GILBERT SLATER. 7s. 6d. net

An Introduction to Educational Sociology. By W. R. SMITH. 8s. 6d. net

CONSTABLE & CO. Ltd. 10-12, Orange St. London W.C.2.

THE ATHENÆUM

A JOURNAL OF
SCIENCE AND



LITERATURE,
THE ARTS

CONTENTS

NOTES AND COMMENTS ... 500

SHORT STORY: IN A COFFEE SHOP, by H. M. Tomlinson ... 511

POETRY:

The Meeting, by Laurence Binyon ... 513
Love cannot Die, by John Clare ... 513

REVIEWS:

Shelley as Politician ... 513
Aide-de-Camp to the Tsar ... 514
Mr. Sturge Moore's Poetry ... 515
Spanish Legends and Romances, by George Saintsbury ... 514
What was Charism? ... 517
Provincial Peace ... 517
The End of the Romanoffs ... 518
A Child of the Victorians ... 518
Herbert Tree ... 519
Observation Only ... 519
"Some New Thing" ... 520

OUR LIBRARY TABLE:

Reminiscences of a Stowaway—Poland and the Minority Races—Iona—International Politics—Chestnuts and Small Beer—Vitalism and Scholasticism ... 521

MARGINALIA, by Autolycus ... 522

NOVELS IN BRIEF:

Wang the Ninth—The Head of the House—The Green Lady—Drake's Drum—James Bevanwood, Baronet—Van Zanten's Happy Days ... 523

A HUNDRED YEARS AGO. ... 523

DICKENS AND CHANCERY LANE, by Chas. T. Jacobi ... 524

SCIENCE:

A Model Text-Book ... 525
Forthcoming Meetings ... 525

FINE ARTS:

The British Museum and the Muses: Some Centenary Reflections, Part II., by W. R. Lethaby ... 526
Exhibitions of the Week ... 527

MUSIC:

Plain and Easy ... 528
Concerts ... 529

DRAMA:

A Crude Theme ... 530
Don Juan Baritone ... 530

CORRESPONDENCE:

A Warning to Authors and Composers—Bellenden MSS.—A Hundred Years Ago—Professor Einstein's Appointment—Neighbourhood Book-Shops—Milton's "Lycidas" ... 531

FOREIGN LITERATURE:

M. Bourget as Alienist ... 532
The "Sainete" of Madrid ... 532
THE WEEK'S BOOKS ... 533-534

(Letters and MSS. for the Editor, and Books for review, should be addressed to 10, Adelphi Terrace, W.C.2.)

NOTES AND COMMENTS

THOUGH we believe no official announcement has yet been made, it is understood that the Nobel prize for literature has been awarded to Knut Hamsun, the Norwegian novelist. It is fortunate that an excellent translation of one of his most important books, "The Growth of the Soil," has lately been published in England; for this opportunity of appreciating Hamsun's real literary distinction, his imaginative power and passion, has mitigated our profound disappointment that the prize was not awarded to Thomas Hardy. We realize that Hamsun has a European reputation while Hardy has not, and we gladly admit that Hamsun is a worthy recipient of the prize. At the same time we have no doubt at all that Hardy is a writer of another and a higher class. Probably it is this very rareness of his quality which makes him inaccessible to the foreign reader; and probably Europe will take as long to recognize him as it did to be aware of Shakespeare. But to give a great author an international reputation is precisely the function which the Nobel Committee should be fitted to perform; it should not be dependent upon the existence of translations.

* * * *

Nevertheless we are glad to hear that a beginning, at least, is being made with the work of translating Mr. Hardy's novels. We are kindly informed by Messrs. Macmillan that arrangements have lately been made for the translation of six of them into Spanish and six into Swedish. But in this question, French is the language that chiefly matters. We have seen only one French translation of a book by Mr. Hardy. That is one of "Far from the Madding Crowd," which bears the inexplicable title, "Barbara."

It may possibly be a stupid perversion of Bathsheba. French translators have recently committed more than one crime in rendering an English title. Did not Mr. Wells' "Mr. Britling Sees It Through" appear as "M. Britling commence à voir clair"? a rendering which showed a misunderstanding of English idiom serious enough to make us very sceptical of the text of the translation.

* * * *

An event of real importance is heralded by the statement in *The Times* that Mr. Bernard Shaw and Sir James Barrie are reported to be at work upon scenarios for the cinematograph. By means of the film the author comes into contact with a much larger audience than he can hope to touch by the printed word, or even through the theatre. And of late it has seemed that the cinema, after raising our hopes by producing a comic actor of the genius of Charlie Chaplin, and delicate social comedy of the kind created by Mr. and Mrs. Sidney Drew, would lapse back into the interminable sentimentality of the cheap American novel. We have seen Charlie Chaplin compelled to return to the crude knockabout farce from which he had evolved the remarkable tragi-comic realism of "The Immigrant" and similar films; until the cinema at the present time is deluged with contemptible sentimentalities. The best entertainment is offered by the Wild West films, which can boast of one extraordinary actor in William Hart.

* * * *

It is to everyone's interest that the artistic level of the cinema should be kept as high as possible. Whether it is possible to keep it high is another matter; it may be that the cinema tends, like the "circulation newspaper," inevitably towards artistic degradation. But there is no obvious reason why

it should. Mr. A. A. Milne's experiment in writing three short comedies is certainly a step to be welcomed. But what seems above all necessary is that authors of real ability should take the film as art-form at least as seriously as they take the ordinary play. There is obviously a very difficult technique to be mastered, and at present the American producers know a good deal more about it than the English do. So long as the Americans are better technicians, they will hold a practical monopoly of the market. And it has to be remembered that they have kept the film at a high pitch of technical efficiency; moreover it was America which produced Charlie Chaplin, and the delightful comedy of Mr. and Mrs. Drew.

* * * *

The question of Opal Whiteley's Diary has been raised again by Mr. Clement Shorter in the *Sphere*, where he writes that "The *Star* bluntly calls the book a fake, but unintelligently and without giving any reasons. THE ATHENÆUM is equally fatuous." No doubt Mr. Shorter is a better judge of fatuity than we are; but, if the word is meant by him to bear its ordinary meaning, his passing judgment seems to us sadly lacking in good faith. We believe that the internal evidence against the authenticity of the Diary is overwhelming, but since we are aware that many people like things that we do not like, and love to conceive of children as characters in a detestably sophisticated "fairy-play," we preferred to base our argument against the book on evidence of a kind that could be made good in a court of law. In the introduction to the "Diary" an account is given of the piecing together of the fragments of paper of which it is composed. We *proved* that if that account was true the process could not have taken less than three years instead of the few months given by the editor. We concluded that editor, publisher, Lord Grey, and Mr. Shorter have alike been deceived.

* * * *

It will not vastly matter in the long run whether the Diary is "a fake" or not. If it were a good book, a valuable reconstruction of the psychology of a child, there would be no objection to its appearing as the work of a child; and, assuredly, had it appeared to us to be good, we should not have gone to the trouble of making a close examination of the account given of its provenance. It was precisely because it seemed to us a bad, and in its way a pernicious book, appealing to the deliquescent intellect of the public of the present day, that we inspected its credentials. They proved to be singularly weak. We gladly admit that there is no possibility of an understanding upon the literary merit of the book between ourselves and Mr. Shorter, who has put it on record that it is "the most wonderful book concerning childhood and written by a child that has ever been given to the world." But the case we brought against it was concrete and positive. If Mr. Shorter chooses to brush it aside as "fatuous," we merely conclude either that he does not understand it, or that he is unable to rebut it.

* * * *

We have noticed of late a tendency in the daily press to reprove audiences for laughing at Mr. Mase-

field's "Tragedy of Nan." On one occasion the fact that an audience laughed during the love-making of Dick and Nan was solemnly adduced as evidence of the moral degeneration of the present age. And now they have laughed at Painswick, which is perilously near the place where Nan's tragedy is supposed to have occurred. The truth is that, so far from this laughter being evidence of degeneration, it is a sign of artistic salvation. "The Tragedy of Nan" is false, a conspicuous example of "art" that has lost all contact with reality. The audiences laugh because they feel this. They are fortunate in being able to laugh, where the more sophisticated critic feels acutely ashamed. But if honest people are to be scolded for laughing, they will merely come to the conclusion that art is humbug. They would not laugh at "Reynard the Fox" or at any of the poems in which Mr. Masefield has found his true vein. So long, however, as the author allows "The Tragedy of Nan" to be played over his name, we shall conclude that he lacks all power to distinguish between his good work and his bad.

* * * *

A curious point in artistic ethics has been raised by an extraordinary action of Lord Leverhulme, of which the *Daily Express* has lately informed the public. It appears that Lord Leverhulme commissioned Mr. Augustus John to paint his portrait. Some time after a packing case was delivered to the artist in London with the superscription, "Remainder of Mr. John's portrait of Lord Leverhulme." The head had been cut away from the portrait. Apparently, no deliberate provocation was intended, since it is stated that the case had been returned by mistake. The head had been cut out "because the picture did not fit a safe in which it was to be kept and the owner wished to retain the really important part of the picture." There seems to be no doubt about the truth of this incredible story.

* * * *

Mr. William Heinemann, who did as much as a publisher can to advance the cause of good literature during his life, has bequeathed one-half of his estate, subject to various life-interests, to the Royal Society of Literature for the establishment of a scholarship fund to be called "The William Heinemann Foundation for Literature." From this fund prizes are to be awarded to works in any branch of literature. Works of fiction are not excluded from the awards, but the judges are requested to bear in mind that the testator's intention is primarily to reward those branches of literature which are least remunerative—poetry, criticism, biography and history. This fund, administered by capable hands, should be of the utmost assistance to English literature, above all at a time like the present, when the less popular branches of pure letters tend to become less and less profitable to the author. Mr. Heinemann also made two further bequests of £500 each: one to the National Book-Trade Provident Society, of which he was President from 1913 to 1919, and one to the Publishers' Association as a reserve fund to meet any emergency where the interests of British publishers may be threatened.

IN A COFFEE SHOP

WITH a day of rain Dockland is set in its appropriate element. It does not then look better than before, but it looks what it is. Not sudden April showers are meant, sparkling and re-vivifying, but a drizzle, thin and eternal, as if the rain were no more than the shadow cast by a sky as unchanging as poverty. When real night comes, then the street lamps dissolve ochreous hollows in the murk. It was such a day as that, but it was not night, for the street lamps were not alight. There was no sound. The rain was as noiseless as the passage of time. Two other wayfarers were in the street with me. One had no right there, nor anywhere, and knew it, slinking along with his head and tail held low, trailing a length of string through the puddles. The other, too, seemed lost. He was idling as if one street were the same as another, and on that day there was rain in all. He came towards me with his hands in his pockets and his coat-collar up. He turned on me briskly, with a sudden decision, when he drew level. Water dripped from the peak of his cap, and his clothes were heavy and dark with it. He spoke. "Mister, could y'give me a hand up? I've made a mess of it." His cheerful and rather insolent assurance faltered for a moment. He then mumbled, "I've been on the booze, y'understand." But there was still something in his tone which suggested that any good man might have done the same thing.

It is not easy to be even sententious with the sinful when an open confession robs us of our moral prerogative; so I only told him that it seemed likely booze might have had something to do with it. His age could have been forty; but it was not easy to judge, for the bridge of his nose was a livid depression. Some accident had pushed in his face under the eyes, giving him the battered aspect of ancient sin. His appearance would have frightened any timid lady if he had stopped her in such a street, on such a day, with nobody about but a lost dog, and the houses, it could be supposed, deserted, or their inmates secluded in an abandonment to misery. But, taking another glance at him, I thought it probable, from the frank regard of the blue and frivolous eye which met mine, that he would have recognized timidity in a lady at a distance, and would have passed her without seeing her. Uncertain whether his guess in stopping me was lucky, he began pulling nervously at a bleached moustache. His paw was the colour of leather. Its nails were broken and stained with tar.

"Can't you get work?" I suggested. "Why don't you go to sea?"

This deliberately unfair question shook his upright confidence in himself, and perhaps convinced him that he had, after all, stopped a fool. He took his cap off, and flung a shower from it—it had been draining on to his moustache—chuckled bitterly, and asked whether I did not think he looked poor enough for a sailor.

Then I heard how he came to be there. Two days before he had signed the articles of the S.S. "Bilbao." His box had gone aboard, and that contained all his estate. The skipper, to be sure of his man, had taken

care of his discharge book, and so was in possession of the only proof of his identity. He then left the shipping office and met some friends.

Those friends! "That was a fine girl," he said, speaking more to the rain than to me. "I never see a finer." I began to show signs of moving away. "Don't go, mister. She was all right. I lay you never seen a finer. Look here. I reckon you know her." He plunged an eager hand into an inner pocket. "Ever heard of Angel Light? She's on the stage; it's a fact. She showed me her name herself on a programme last night. There y'are." He triumphed with a photograph, and his gnarled forefinger pointed at an exposed set of teeth under an extraordinary hat. "Eh, ain't that all right? On the stage, too! Met her at the corner of Pennyfields."

It was still raining. He flung another shower from his cap. I was impatient, but he took my lapel confidentially. "Guv'nor," he said, "if I could find the swab as took my money I lay I'd make him look so his own mother 'ud turn her back on him. I would. Ten quid."

He had, it appeared, lost those friends. He was now seeking, with varying emotions, both the girl and the swab. I suggested the dock and his ship would be a better quest. No. It was no good, he said. He tried that late last night. Both had gone. The policeman at the gate told him so. The dock was there again this morning, but a different policeman; and whatever improbable world the dock and the policeman of midnight had visited, there they had left his ship, inaccessible, tangled hopelessly in a revolving mesh of saloon lights and collapsing streets. Now he had no name, no history, no character, no money, and he was hungry.

We went into a coffee shop. It stands at the corner of the street which is opposite the "Steam Packet" beerhouse. You may recognize the place, for it is marked conspicuously as a good pull-up for carmen, though then the carmen were taking their vans steadily past it. The buildings of a shipwright's yard stand above it, and the hammers of the yard beat with a continuous rhythmic clangour which recedes, when you are used to it, till it is only the normal pulse of life in your ears. The time was three in the afternoon. The children were at school, and alone the men of the ironyard made audible the unseen life of the place. We had the coffee shop to ourselves. A jam-roll was derelict on the tall counter; some crumpled and greasy newspapers sprawled on the seats. The outcast squeezed into a corner of a bench, and a stout and elderly matron appeared, drying her bare arms on her apron, and looked at us with annoyance. My friend seized her hand, patted it, and addressed her in terms of extravagant endearment. She spoke to him about that. But food came; and as he ate—how he ate!—I waited, looking into my own mug of tepid brown slop at twopence the pint. There was a racing calendar punctuated with dead flies, and a picture, in the dark by the side of the door, of Lord Beaconsfield, with its motto, "For God, King, and Country"; and there was a smell which comes of long years of herrings cooked on a gas grill. At last the hungry child had finished scraping his plate and wiping his moustache with his hands. He brought out a briar

pipe and a pouch of hairy skin, and faded behind a blue cloud. From behind the cloud he spoke at large, like a confident disreputable Jove who had been skylarking for years with the little planet Earth.

At a point in his familiar reminiscences my dwindling interest vanished quite, and I noticed again, through the window, the house-fronts of the place I knew once when Poplar was salt. The lost sailor himself was insignificant. What was he? A deck hand, one who tarred iron and could take a trick at the wheel when someone was watching him. The place outside might have been any dismal neighbourhood of London. Its character had gone. The tap-tapping on iron plates in the yard next door showed where we were to-day. The wastrel was silent for a time, and we listened to the sound of rivets going home. "That's right," said the outcast, "make them bite. Good luck to the rivets. What yard is that?"

I told him. "What? I didn't know it was about here. That place! Well, it's a good yard, that. They're all right. I was on a steamer that went in there, one trip. She wanted it, too. You could put a chisel through her. But they only put in what they were paid for, not what she wanted. The old 'Starlight.' She wouldn't have gone in then but for a bump she got. Do you know old Jackson? Lives in Foochow Street, round about here somewhere. He's lived next to that pub. in Foochow Street for years and years. He was the old man of the 'Starlight.' He's a sailor all right is Jackson.

"The last trip I had with him was ten months ago. We came in to the West Dock with timber. That was when we dry-docked here. I signed on for her again when she was ready. This used to be my home, Poplar, before I married that Cardiff woman. Do you know Poplar at all? Poplar's all right. We went over to Rotterdam for something or other, but sailed from there light, for Fowey. We loaded about 3,000 tons of China clay for America.

"The sea got up when we were abreast of the Wolf that night, and she was a wet ship. 'We're running into it,' said old Jackson to the mate. I was at the wheel. 'Look out and call me if I'm wanted.'"

The man pushed his plate away, and leaned towards me, elbows on the table, putting close his flat and brutish face, with his wet hair plastered over all the brow he had. He appeared to be a little drowsy with food. "Ever crossed the western ocean in winter? Sometimes there's nothing in it. But when it's bad there's no word for it. There was our old bitch, filling up for'ard every time she dropped, and rolling enough to shift the boilers. We reckoned something was coming all right. Then when it began to blow the old man wouldn't take way off her. That was like old Jackson. It makes you think of your comfortable little home, watching them big grey-backs running by your ship, and no hot grub because the galley's gone. The Wolf was only two days behind us, and we had all the way to go. It was lively, guv'nor. The third night I was in with the cook, helping him to get something for the men. They'd been roping her hatches. The covers were beginning to come adrift, y'understand. The cook, he was slipping about, growling all round. Then she stopped dead, and the lights went out. Something swept

right over us with a hell of a rush, and I felt the deck give under my feet. The galley filled with water. 'Christ! she's done,' shouted the cook. We scrambled out. It was too dark to see anything, but we could hear the old man shouting. The engines had stopped. I fell over some wreckage." The sailor stroked his nose. "This is what it did."

"Next morning you wouldn't have known the old 'Starlight.' Her boats had gone, and she had a list to port like a roof. You wanted to be a bird to get about her. The crowd looked blue enough when they saw the falls flying around at daylight, and only bits of boats. We reckoned it was a case. Every time a sea went over her solid, you should have seen us watching her come up again. She took her time about it.

"The engineers were at it below, trying to get her clear. They got the donkey going. In the afternoon a chap sighted a steamer's smoke to westward, and we watched her bearing down. I never seen anything I liked better than that. Then the Chief came up, and I saw him talking to the old man. The old man climbed round to us. 'Now, lads,' he said, 'there's a Cunarder coming. But the engineer says he reckons he's getting her clear of water. What about it? Shall I signal the liner, or will you stand by her?'

"We let the Cunarder go. I watched her out of sight. We hung around, and just about sunset the Chief came up again. I heard what he said. 'It's overhauling us fast, sir,' he said to the old man. The old man, he stood looking down at the deck. Nobody said anything for a spell. Then a fireman shot through a companion on all fours, scrambled to the bulwarks, and looked out. He began cursing the sun, shaking his fist at it every time it popped over the seas. It was low down. It was funny to hear him. 'So long, chaps,' he said, and went overside. We waited all night. I couldn't sleep, what with the noise of the seas running over us and waiting for something to happen. It was perishing cold too. At sun-up I could see she might pitch under at any time. She was about awash. The old man came to me and the steward and said, 'Give the men all the gin they'll drink. Fill 'em up.' Some of 'em took it. I never knew a ship take such a hell of a time to sink as that one.

"I spotted the steamer's smoke first, right ahead, and we wondered whether the iron under us would wait till she come. We counted every roller that went over us. The other steamer was a slow ship all right. But she came up, and put out her boats. We had to lower the drunks into them. I left in the last boat, with the old man. 'Jim,' he said, looking at her as we left her, 'she's got no more than five minutes now. I just felt her drop. Something's given way.' Before we got to the other ship we saw the 'Starlight's' propeller in the air. Right on end. Yes. I never seen anything like that—and then she just went . . ."

The sailor made a grimace at me, and nodded. From the shipwright's next door the steady, continuous hammering in the dry dock was heard again, as though it had been waiting, and were now continuing the yarn.

H. M. TOMLINSON.

Poetry

THE MEETING

Faces of blank decorum, and bald heads,
And the drone of a voice saying what none denies :

Words like cobwebs, scarcely stirred by a breath,
Loosely hanging, gray in an unswept corner ;

Thoughts belonging to nobody, like old coats
Cheaply borrowed out of a dead man's wardrobe.

Over his spectacles looks the Chairman, blandly
Solemn, exacting attention, nodding approval.

I look on the floor, and ponder the shaven planks—
Tall trees once, tossing aloft in the wild air.

I watch the sun that falls upon oaken carvings,
A gentle beam from millions of miles away :

Hands and a chisel carved them—at night the lips
Of the carver blew the dust from his work and smiled.

The chairs, so silent under the ponderous flesh—
Pleasure shaped them out of a brain's designing.

The brass of the chandelier, the molten metal,
Streamed in the mould, conspired to friendly uses.

I feel the spring of the trees and their old rejoicing,
The touch of the warmth of hands that felt for beauty.

Near and neighbourly are these shapes about me,
Taking the light sweetly and saying nothing.

Why is a voice, the only human assertion,
Farther away than the suns of the astronomers ?

LAURENCE BINYON.

LOVE CANNOT DIE

(Unpublished Asylum Poem, c. 1846.)

In crime and enmity they lie
Who sin and tell us love can die,
Who say to us in slander's breath
That love belongs to sin and death.
From heaven it came on angel's wing
To bloom on earth, eternal spring ;
In falsehood's enmity they lie
Who sin and tell us love can die.

'Twas born upon an angel's breast ;
The softest dreams, the sweetest rest,
The brightest sun, the bluest sky,
Are love's own home and canopy.
The thought that cheers this heart of mine
Is that of love ; love so divine
They sin who say in slander's breath
That love belongs to sin and death.

The sweetest voice that lips contain,
The sweetest thought that leaves the brain,
The sweetest feeling of the heart—
There's pleasure in its very smart.
The scent of rose and cinnamon
Is not like love remembered on ;
In falsehood's enmity they lie
Who sin and tell us love can die.

JOHN CLARE.

REVIEWS

SHELLEY AS POLITICIAN

A PHILOSOPHICAL VIEW OF REFORM. By Percy Bysshe Shelley.
With Introduction and Appendix by T. W. Rolleston.
(Milford. 7s. 6d. net.)

MR. ROLLESTON suggests in his introduction to this hitherto unpublished fragment that, because England to-day, like England in 1820, is suffering the effects of a great war, the moment is singularly "opportunity" for a consideration of Shelley's political ideas. But surely no pretext for printing this blotched and scored manuscript was required. Enough that it is an eagle's feather. Why pretend that it is instructive ?

As a politician, Mr. Rolleston points out, Shelley was remarkably sane. This is true. When he came to put on paper his remedies for the discontents of starving and oppressed England, his programme, apart from items such as the abolition of the national debt and the disbandment of the army, consisted of proposals that were commonplace of Radical thought in 1820. Abolition of sinecures and rotten boroughs, equality of all religions before the law, "cheap, certain and speedy" justice—there is nothing *outré* in these. He is not for universal suffrage ; the people are too brutalized and ignorant, and it would mean civil war. Nor would he press female suffrage ; "this attempt seems somewhat immature [*sic*]." He would not do away with the Crown or House of Lords ; "let us be content with a *limited* beginning. . . Nothing is more idle than to reject a limited benefit because we cannot, without great sacrifices, obtain an unlimited one." In short, he is for gradual reform, with the right of insurrection as a last resort, the essential first step being a really representative House of Commons, which might be elected on a small property qualification. All this is in line with the pamphlet written at Marlow three years before, "A Proposal for putting Reform to the Vote" (1817), in which he had suggested a national referendum on reform, the result to be binding on Parliament ; he himself would contribute £100 a year (one-tenth of his income) to the expenses of organization.

Odd indeed is the contrast between the reasonableness of these proposals and the violence of his theories. But that does not make his ideas worth considering now, as if a core of native sound sense could be detected beneath the poet's vagaries. Not so, if we think Matthew Arnold's picture a distortion, may we plump out the beautiful, ineffectual angel. The inference to be drawn is, not that Shelley had a practical side—that he was a sort of Sidney Webb or H. G. Wells—but that he was a man of action through and through. Man of action and poet, he was all of a piece, and the value of his political writings is that they show how the two were fused. They have no other interest.

The singularity of Shelley's moderation is, we suggest, a direct consequence of another singularity—the combination in one person of the man of action and the pure idealist. By "idealist" we mean here one who is abnormally wanting in that power of learning by experience which almost everyone possesses in some degree, and which depends as much on self-knowledge as on appreciation of external facts. Shelley could not learn from experience, because, with a piercing vision for the abstract, he was blind internally and externally ; instead of seeing himself as a complex of powerful instincts, he believed that he was always propelled by reason ; and instead of apprehending facts, he was sensitive only to abstract propositions. And this blindness was combined with an incredible restlessness and agility ; to conceive an end as desirable was, for

him, immediately to do what lay in his power to make it actual. The combination is rare; as Browning noted (in an essay contributed in 1852 to a collection of letters afterwards withdrawn as spurious), this "precocious fertility to contrive" does not usually accompany an equal power of vision. At first sight it might be thought that from such a combination no political proposals could issue less extreme than those of Lenin; for Shelley's object is the reduction of the world to republican governments, whereupon, all evil being due to kings and priests, to aristocracy and commerce, man will be redeemed. But that would be to overlook the *a priori* quality of his inspiration. The actions of a Lenin obviously are inspired largely by facts; however violent, they are not divorced from experience. In Shelley, on the other hand, the mind has felt no need to build up its beliefs or to nourish its fury on reality, because a logical, self-contained system—that which "Godwin has with irresistible eloquence systematized and developed"—has burst upon it with the force of a revealed religion and filled it once for all. Thus, just as in metaphysics he lacks pure intellectual curiosity, and is never more than a clever schoolboy following in the wake, first of Hume, and then of Berkeley and Plato, so in politics, instead of reflecting on first-hand experience, he is an ethereal echo of Bentham, Hazlitt and Cobbett. See, for instance, his confused theory about paper-money and the funds: it is Cobbett garbled. Had he been contemplative, he might have spent his life in elaborating such theories into more and more extreme forms. But his need to act was imperative. Now there is a moment in action when every man, unless he be a lunatic or moved by mere impulse, takes account, so far as his vision goes, of the facts relevant to his action; he pauses, tries to grasp the facts and weigh them. Shelley's moderation is the result of that moment—of the man of action calculating an environment which he grasps, if at all, like an intelligent and passionate schoolboy. A schoolboy? We had almost said a schoolgirl; for there is a feminine note. It is naïve to look for practical ballast here. If there is caution, it is the elfin wisdom of the Snake, as it amused him to call himself.

He disliked history, yet this fragment opens with a long historical account of the enslavement and partial liberation of mankind. At bottom the motive of this is that he knows from his books that he must have facts; this motive made him ransack science, and, in the days when he preached vegetarianism, explain that "the orang-outang perfectly resembles man, both in the order and number of his teeth." Notoriously, all cogent argument is built on facts, and, like all men of his mould, but unlike the mass of mankind, he knows by instinct what reasoning is. But the facts have a dream-like quality, and he makes no vital connection between those of the past and those of the present which the moment of action forces him to scrutinize. That connection he could only make when, by some device, he had freed himself from the thrall of action and could let his passion spill into verse. In 1819, when already at work on "Prometheus Unbound," he writes to Peacock: "I consider poetry very inferior to moral and political science," and he adds that he only writes it because his feeble health makes it hopeless to attempt anything more useful. The device is transparently simple, the problem for his sub-consciousness being to assign a respectable reason for his pursuit of what he genuinely believed the less useful course. This self-deception is characteristic and is illuminated by his prose-writings, which show us why, although he could make in poetry the vital connection between the universe as he saw it and his particular experiences, he yet failed to perceive that there was any value in the achievement. For his theory, as set out in this fragment and in the "Defence of Poetry," was that there can be no true poetry save in a sound body politic:

The end of social corruption is to destroy all sensibility to pleasure; and therefore it is corruption. It begins at the imagination and intellect as at the core, and distributes itself thence as a paralyzing venom, through the affections into the appetites, until all becomes a torpid mass, in which sense hardly survives. At the approach of such a period, poetry ever addresses itself to those faculties which are the last to be destroyed, and its voice is heard like the footsteps of Astraea, departing from the world.

Living, as he believed, in one of these corrupt periods, holding this theory, and worshipping Greek art because it was produced by republics, he could know neither himself nor Keats, and rated his own powers below those of Byron and Moore. In this mood he composed "Prometheus," that hymn of exultant confidence in the redemption of man; it was on the stocks simultaneously with the "Philosophical View." The notebook in which the treatise was begun contains jottings for the poem. All lovers of Shelley (and who is not a lover of Shelley?) will be grateful to Mr. Rolleston for publishing it. S. W.

AIDE-DE-CAMP TO THE TSAR

MEMOIRS OF THE COMTE DE ROCHECHOUART. Authorized Translation by Frances Jackson. (Murray. 16s. net.)

THE intimacy between the European aristocracies forms a marked and attractive feature of the eighteenth century. The young Englishman of birth invariably went the grand tour; in Paris he acquired the polish of the *salons*; in Rome he became Italianate through contact with Princes and Cardinals; he studied the nice social distinctions of Vienna. A discourse of appalling length in Saint-Simon's memoirs sets forth the reception that a Spanish grandee had a right to expect in France; when he should remain covered, when he should remove his hat; when he should sit, when he should stand. A good deal of this intimacy was artificial and rather silly, still it formed the basis of enduring friendships—such friendships, for example, as Horace Walpole's with Mme. du Deffand and with Choiseul, whose grievances he made his own. Gibbon in a famous passage has explained how war even was robbed of some of its horrors, through its restriction to professional armies under aristocratic leadership. The belligerent officers mutually observed the most punctilious courtesies; theirs was, if not exactly a lovers' quarrel, at most a trade dispute, and when peace was restored, the drawing-rooms immediately opened their doors to well-bred foreigners. What common soldiers and peasants thought about it all is another matter.

And so, when the crash of the French Revolution came, the French nobles were by no means homeless. The bulk of them joined that singularly inefficient body, the army of Condé, to become less a terror to their Republican fellow-countrymen than a source of anxiety to the Governments responsible for their maintenance. Others, like the little Comte de Rochecouart, sought their fortunes elsewhere. Through family influence, he became at the age of twelve, but "old for his years, and five foot high," an officer in the *Chasseurs Nobles* of the Portuguese Army; and by the time that the Peace of Amiens had arrived, though he had gained little military experience, he had made a delightful tour in the interior of the country. England paid, of course; England always did, and Rochecouart pocketed £260 on the disbandment of the force. The wise child promptly sought a fresh career in Russia, that paradise for adventurers. His mother, a scatter-brained royalist conspirator, was already there, governing two villages for the Princess of Nassau, the last of the Sobieskis. His cousin of sorts, the Duc de Richelieu, grandson of that old rascal the Marshal, was Governor of the New Russia round the Crimea which the victories of Catherine had added to her dominions. The Duke made Rochecouart his aide-de-camp, and by and by adopted him. We get, accordingly, an instructive picture of what

benevolent despotism could accomplish in the way of peopling waste places with colonies of Germans, some belonging to the quietist Moravian Brethren. Those who could not comprehend the virtues of orderly settlement were treated to punitive expeditions, and Rochedouart allows that General Meyendorff behaved with unnecessary cruelty in deporting 15,000 Mussulman Tartars, men, women and children, to Kursk, 800 leagues distant, with the result that only two-fifths reached their destination, the rest perishing through fatigue, privation and cold.

As a young man with the world as his oyster Rochedouart is an engaging study. He escorted Madame Narishkin, the Tsar's mistress, and their little daughter Sophie, on a progress to the southern sea-baths, and punctuated the itinerary with concerts, dances, picnics, plays, fireworks and illuminations. Mere regimental duties were beneath such a perfect squire of dames, and with great ladies in his favour, he became aide-de-camp to the Tsar. But as chronicler of great events, viewed at close quarters, the Comte leaves something to be desired. His descriptive passages are not amiss, and those who think that, in Coleridge's phrase, the riddle of the French Revolution and its developments can be solved by anecdotes, will find those anecdotes in their proper places. The Tsar Alexander, for example, undoubtedly ordered the retreat after the battle of Bautzen, though Baron de Croissart, Colonel of the Russian staff, pointed to the depleted French right wing, and exclaimed, "There is the victory!" Of the Tsar's character, however, we learn merely that it was amiable and vacillating: hardly an addition to knowledge that. Pozzo di Borgo, Nesselrode, Kutusoff, Barclay de Tolly all remain mere names, though Moreau is distinguished by a "brutal frankness," befitting a soldier of Republican opinions. The one exception is Bernadotte, to whom Rochedouart was dispatched to remonstrate on the lethargy of his advance. With an effrontery worthy of d'Artagnan—the parallel is Sir Dunbar Barton's—the Prince Royal of Sweden explained that he did not wish to kill more Frenchmen than he could help, because he hoped to become King of France. In retailing this conversation to the Tsar, Rochedouart gave a capital imitation of Bernadotte's Gascon accent, but the entertainment was refused the Grand Duke Constantine, because diplomatic confidences had to be respected.

These aristocratic emigrants like Rochedouart became men without a fatherland. The memoirs take a rigidly professional view of warfare; it is just a business, without the suspicion of a "cause." Rochedouart persistently bore arms against his own country without a qualm, but he was mightily indignant with the German troops who went over to the Allies in the crisis of the battle of Leipsic; it was against the rules of the game. His own abrupt departure from the Tsar's service, on being appointed Commandant of Paris, was, he confessed, a mistake. "I was wanting in gratitude," he admitted, after the Tsar had administered the salutary rebuke of refusing him an audience of farewell. It was characteristic of the delightful, self-concentrated creature that he should have married the daughter of Ouvrard, the banker, "very agreeable, but not remarkably beautiful," as he dispassionately remarked. Poor Ouvrard eventually went bankrupt, but not before his prudent son-in-law had extracted from him a million francs by way of dowry, part of which he invested in the château in the Dordogne, where he spent his last years in writing the histories of the illustrious house of Rochedouart and of himself. After all, his bitter childhood, when his mother had abandoned him to chance, had taught him what poverty meant, since but for the devotion of the wife of the family house-steward he would have remained the half-starved little drudge of a bathing establishment, like Cosette before Jean Valjean came to her rescue. He never forgot that experience.

LL. S.

MR. STURGE MOORE'S POETRY

DANAË; AFORETIME; BLIND THAMYRIS. By T. Sturge Moore. (Grant Richards. 6s. net.)

IF Mr. Sturge Moore had flourished three hundred years ago instead of at the present day, his "Danaë" would now be occupying a modest but honourable place in Professor Saintsbury's monumental collection of "Caroline Poets." His poem is one of those rather indefinite narratives, shot with fancy and reflection, in which the age that produced "Pharonnida" and "Gondibert," Shakerley Marmion's "Cupid and Psyche" and the "Thealma and Clearchus" of John Chalkhill, seemed so greatly to delight. Such lines as these, to select at random:

Triumphant shouts, borne from a sonorous shore,
Break up her trance, and happy hurried airs
Make haste—lest she, when shaken unawares
On Aphrodite's cradle-rockers, fear—
To whisper good-will tidings in her ear;

or these:

In vain the gallant Hermes doffs his hat;
For jealous Zeus gave strict commandment that
His messenger should do his duty, dight
In form impalpable to mortal sight,

might easily have been written by Chamberlayne himself (for it is assuredly with the best of the minor Carolines that Mr. Sturge Moore must be compared). But Chamberlayne must certainly be given the advantage for limpidity and felicity of fancy and language. Never in "Danaë" does Mr. Sturge Moore throw out a pair of couplets so complete, so closely made, so pregnant with sense and melody as these from the third book of "Pharonnida":

He flies not with the rugged separatist
Pleasure's smooth walks, nor doth, enjoying, twist
Those threads of gold to fetters; he dares taste
All mirth, but what religion's stock would waste.

"Danaë," moreover, is marred by too plentiful a sprinkling of forced inversions. The most urgent demands of rhyme and metre do not justify lines like

Though never to fib tempted, she was true,

or

Their mealy wings full early, she respected,
And with both hands behind her them inspected.

It is worth while dwelling for a few moments on Mr. Sturge Moore's versification. There is a curious flatness and heaviness about many of his lines, and his verse as a whole lacks variety of music. He seems to think too much in terms of syllables and too little in terms of the varieties of cadence possible within the bounds of the ten-syllabled line. Not infrequently one finds lines like

As much so as folk for politeness met,

in which one can recognize none of the ordinary traditional cadences of the five-foot verse, nor any new variation on them. There are simply ten unmusical syllables.

The second piece in Mr. Sturge Moore's book, "Aforetime," is more interesting in conception and riper in execution than "Danaë." The verse—it is blank verse this time—moves more easily and with greater variety; the language is richer and, as it were, more certain, while the imagination of which the language is the symbol seems also maturer. Nevertheless, we feel as we read it that the whole thing is somehow curiously unpoetical, that there was no urgent necessity for it to have been cast in the form of verse. This feeling is strengthened by a reading of the third piece in the volume, "Blind Thamyris," a narrative in prose interspersed with occasional verse. Mr. Sturge Moore seems to be much more at home in his grave, deliberately written prose than in his verse. His thought and emotion do not seem to express themselves spontaneously in the concentrated music of verse; they demand the wider range and the diminished intensity of that other harmony of prose.

A. L. H.

SPANISH LEGENDS AND ROMANCES

LEGENDS AND ROMANCES OF SPAIN. By Lewis Spence. (Harrap. 21s. net.)

A FEW hours after receiving this volume for review the future and now present reviewer saw in a newspaper the observation that there appeared to be a boom in things Spanish. The immediate cause of this remark concerned the theatre, but it could be independently supported. Efforts, made fruitlessly for many years, to promote the teaching of the language in universities have recently been successful; Spanish cider, referred to in the "Anatomy of Melancholy" three hundred years ago, can now be obtained in England; and only a few weeks ago we reviewed a most scholarly book on the romances of *caballería*. The volume before us is a more popular, but also more extensive introduction to this and kindred subjects, dealing not merely with the body of literature of which "Amadis of Gaul" is the most famous, but with stories attaching to historic names like that of Don Roderic, with "the great Moor Calaynos" and others; with the ballads; with "Moorish Romances," "Tales of Magic," etc., and ending with "Don Quixote" itself and the two most famous of the picaresque group, "Lazarillo de Tormes" and "Guzman de Alfarache." The book is handsomely printed and brightly illustrated with a frontispiece representing *les yeux de Rodrigue* (the other Rodrigue) as pretty close to those of Chimène and their lips still closer, though not quite touching, as well as many other plates, of which the ghostly black-and-white of "The Firm Island" is perhaps the most effective. It is an honest attempt to interest the general reader in a delightful department of literature, once quite popular in England, but of late far too much neglected. As such we shall treat it without seeking knots in a reed. Only, is there any good authority for using the word *romancero* of a single ballad? It is, of course, the proper title of any collection of ballads, while it is also used adjectively and substantively for the functionary who sings them, and who is portrayed on the wrapper of Mr. Spence's book with open mouth and guitar on lap. But one does not remember seeing it used as equivalent to *romance*, nor does one of the best Spanish scholars known to the present writer, to whom he appealed.

But this is no hanging matter, however it be decided; still less are a few misprints, the most comic of which is "Kuxtado" for "Hurtado," because one sees exactly how it happened. Perhaps a very severe critic might object that the notice of the ballads takes rather too much the form of a review of Lockhart and of Professor Fitzmaurice-Kelly on him; and there certainly was not much reason for including encomiums of "Parthenopex de Blois," which belongs in a fashion to all European literatures, and in particular only to French. There are, in fact, several un-Spanish features in it, and the name Urraca is about the only Hispaniolated one. But as "Melior" is pure Latin, and "Parthenopex" itself almost pure Greek, while a certain school of commentators might claim that "Gandin" (quite obviously the proper form of "Gaudin") must have been an ancestor of Mr. Gandhi, and therefore the story is Indian, the argument from nomenclature is better dropped.

Indeed, considering the body of charming stuff that the book presents in abstracts which should send many a reader to the originals, one does not care to cavil at the presentation. But it is rather sad to think that the ignorance to-day of all his material which Mr. Spence takes for granted, as Mr. Thomas did recently of his part of it (see *ATHENÆUM*, August 13, p. 203), is a fact. As to some things here the consciousness of such ignorance

need shame nobody. There is no need to plead curate and barber in excuse of it as regards the lesser "Amadis" and "Palmerin" items. You must go to very big libraries to find them, and when you go to very big libraries you probably have, unless you are a gentleman very much at large in means and leisure, something else to attend to. But "Amadis" and "Palmerin" themselves there is no excuse for not knowing in English, and not much in French, though there may be more in Spanish. There seems to some people to have been no time at which they did not know the baseness of the Infantes of Carrion and the ill fate of those of Lara at one end, with the fortunes of the Knight and the two picares at the other. No doubt it would be much better if one had learned them originally in Spanish, and the loss of the formal beauty of Spanish poetry in particular is no doubt severe. But this may be made up later, while, in regard to the prose, pure story-interest survives translation better than most things unless that translation be of the most despicable kind. And one wonders whether it is mere heresy to say that Cervantes either loses less or in some odd fashion regains more virtue in translation than almost any other of the greatest classics.

Let us end with a mild "perstringing," as critics used to say, of two things in a book which may do some real good to the wayfaring man. It is a pity that Mr. Spence should have gone out of his way to echo the cheap sneers at Longfellow. He was not a great poet, but he was singularly well adapted to the poetical capacity of that average person for whom Mr. Spence himself is also catering; and his translations, Spanish and other, if never masterpieces, were quite well calculated to attract the average person's attention to their originals. The other carping is a common one, though not so very common with the present writer. A book of this sort is in special need of an index, especially as there are no detailed "Contents," only general chapter-headings. But though there is a useful short bibliography, there is no index at all.

GEORGE SAINTSBURY.

WHAT WAS CHARTISM?

A HISTORY OF THE CHARTIST MOVEMENT. By Julius West. (Constable. 16s. net.)

A GOOD deal of attention has been devoted in recent years to the Chartist Movement. One has only to mention Professor Dolléans' bulky work and the intensive study of Chartism in Mr. Beer's "History of British Socialism." Yet despite the good work which had been lavished on the subject, it cannot be said that the position of Chartism in the social history of the nineteenth century had been properly elucidated. When the Duke of Wellington, on April 10, 1848, called up the Old Guard, an army of 8,000 soldiers, 4,000 policemen, and 1,500 Chelsea pensioners, and prepared to fight a second Waterloo on Westminster Bridge against Mr. Feargus O'Connor and Mr. Ernest Jones; when he created a tactical reserve by swearing in the last Emperor of France and the head cook of the Athenæum Club as special constables; when the Foreign Office clerks barricaded the windows with bound volumes of *The Times* (which were thought to be bullet-proof) and sat behind their defences armed with loaded muskets, they obviously expected something more than a meeting of some 20,000 persons on Kennington Common and a procession of three four-wheelers carrying the famous petition by back streets from Kennington to Westminster. Their contemporaries clearly had erroneous views with regard to the Chartists.

Even after M. Dolléans and Mr. Beer, these contemporary errors persisted in the minds of historians, and, in our opinion, there is no adequate or accurate historical estimation of the social significance of Chartism. We, therefore,

turned with some interest to this posthumous work of Mr. Julius West. Mr. Squire's memoir of the author will show those who were not personally acquainted with him that he was in many ways a remarkable man. But his book is disappointing. It has all the merits—and they are not insignificant—of the Fabian school, of which he was a distinguished member. It is a minute, conscientious, straightforward account of the facts, arrived at by laborious research through "original documents," and the facts consist of everything from interminable meetings and resolutions of committees to riots and State trials and the life-history of agitators. The book is, however, never pulled together, and, though it is only fair to say that Mr. West did not live to revise the proofs, we doubt whether he was capable of pulling it together. He seems to have accepted too completely the Fabian theory of writing history—a theory which has the curious result that when a Fabian produces a volume he gives to the world not a book, but the raw material for another volume by another Fabian.

Mr. West's book is, therefore, not the study of Chartism which we had hoped for, but it does provide the raw material for anyone with the patience and ability necessary for the writing of such a study. And it has the great merit of showing the central point to which the future historian of Chartism must direct his attention. What were the real beliefs and desires of the Chartists, and what were the social significance and object of the movement? On this fundamental point an extraordinary hallucination has, in our opinion, become accepted by social historians. Chartism is now continually represented as a manifestation of revolutionary Socialism. This point of view is nowhere more startling than in Mr. Beer's work, for there the Chartist Movement is treated at length as one of the most important products of British Socialism. At moments Mr. West appears to share this opinion; he talks, for instance, of the Chartists being "permeated with Socialist ideals." We believe this view to be a complete misreading of history; at any rate, all the detailed evidence in Mr. West's pages refutes it. As he says himself, "the Chartist leaders discouraged the participation of their followers in trade unionism, just as they objected to any demand not covered by the Six Points." Now the demands of the Charter and Six Points are demands for constitutional political reform, pure and simple; they are the antithesis of revolutionary Socialism. If Chartism was Socialism, then Socialism is now the established system in this country, for the Charter is now the law of the land.

No, Chartism began as a peaceful and constitutional movement for political reform, and the timid selfishness of the governing and propertied classes and the lawless violence with which they defended their privileges and vested interests converted it into a riotous and violent movement for political reform. The "physical force" Chartists advocated and instigated violence, not in order to accomplish an economic revolution, but in order to meet the violence directed against them by the Government and the upper classes. It is really time that historians abandoned the legend that a riot for adult suffrage, instigated by an unscrupulous semi-lunatic demagogue, is a form of Socialism. That the legend was accepted by contemporaries is not surprising when one examines the state of mind of a man like Macaulay. Macaulay believed that universal suffrage would mean the abolition of private property, and that "civilization rests on the security of private property." Accordingly in the House of Commons in 1842 Macaulay opposed the Charter by urging the necessity of resisting "spoliation," and revealed his own muddled-headed panic by saying: "I believe that Universal Suffrage would be fatal to all purposes for which government exists, and for which aristocracies and all other things exist." Macaulay was mistaken.

L. W.

PROVINCIAL PEACE

WILLIAM SUTHERLAND: A BIOGRAPHY. By W. A. Osborne. (Melbourne, Lothian Book Publishing Co. 7s. 6d. net.)

WILLIAM SUTHERLAND lived a very happy life. The wise men of the world have discovered several recipes for happiness; they are not all consistent, and comparatively few of us have the chance to practise any of them. We find Sutherland's own recipe as good as any: "To find the bent of one's inclinations and abilities, and to follow it out with the whole soul undoubtingly and unhesitatingly, is the only recipe for genuine happiness." We have three conditions here, and Sutherland was able to fulfil all of them: the bent of his inclinations was the bent of his abilities, his circumstances enabled him to follow his bent, and he never doubted that what he did was worth doing and the best thing he could do.

William Sutherland was a science student who resided in Melbourne. He had won a grant from Melbourne University which enabled him to spend a year or two in London, where he studied Physics and Biology, and gained his B.Sc. degree with first-class honours. With this training he returned to Melbourne, and, rather deliberately, chose to devote as much of his time as he possibly could to the further study of Physics. It was necessary for him to make a living; he confined himself to essentials and found he could provide these by occasional coaching, examination work, and local journalism. He never married, he was never ill, and his expenses remained small. Until his death, at the age of fifty-two, he led the placid, regular, interesting life of the student. He acquired a good knowledge of music, he read widely, and he published sixty-nine original scientific papers. It would be difficult to picture a happier life. He lived with his family, an exceptionally intellectual and cultured family; he enjoyed considerable prestige, and his scientific pursuits afforded him that calm, equable pleasure which is the reward of genuine ability—ability as far removed from genius as it is from incompetence. He was, we think, wise to quit London as early as he did. The excitements and incentives that London offers might have stimulated him to greater exertions, his scientific work, as a whole, might have touched a higher level, but we think he would have paid dearly for these problematic benefits. The less tense atmosphere of a provincial centre such as Melbourne, the less strenuous efforts required to win the necessary modicum of public respect, undoubtedly make for greater happiness and content. The very fine Melbourne Library was a sufficient substitute for the conversation of fellow-students; and, for the rest, good music, the general conversation of a University circle, and occasional long walks in the bush served to pass life pleasantly enough.

There is no doubt that Sutherland's scientific ability was genuine; he was not a great man, but he was a competent man, and it was fortunate that he decided for a scientific career. Some of his friends thought that he might embrace the literary life; the two essays in this volume show that that would have been a mistake. It is probable that, like some other young scientific students, Sutherland was, for a time, strangely attracted to what he understood to be literature. At any rate, while in London and for some little time after, he wrote a number of plays, described by his sympathetic biographer as "all sweet, wholesome stories of love triumphant." He also wrote a novel, "An Atheist's Wife," full of gloom and freethinking. But, these early aberrations apart, he stuck to the thing he could do, and that without being worried by doubts or crippled by sacrifices. We consider his life, especially at this time, a very excellent example. But it can only be lived in Melbourne, and we are not sure that it will long be possible even there.

THE END OF THE ROMANOFFS

THE LAST DAYS OF THE ROMANOFFS. Part I. by Robert Wilton. Part II. The Depositions of Eye-Witnesses. (Thornton Butterworth. 15s. net.)

NO situation could be more hopeless than that of an autocrat dethroned and plunged into the chaos which arises when the social order of which he has been the head has dissolved into the welter of revolution. His personal character and his actions can have little influence upon his fate. The danger which threatens him is not the outcome of any crimes or follies of his own, even though he may have been guilty of both. He is menaced by the ill-will of every man who had any grievance against the state of which he was the head, and of all who are ill-conditioned or envious. To millions of men who have suffered he seems the embodiment of every evil that has oppressed them; and he has become that least regarded of all things, a power deprived of its sanction, and robbed of its terrors. Even of those who do not wish him ill, few have the magnanimity to regard him with a sympathy quite untouched by contempt for his proved inadequacy to his former royal state, or the acuteness to understand that all rulers thus stripped bare would appear equally inadequate.

Mr. Robert Wilton's narrative shows us the Imperial family of Russia caught in just such a tragic turmoil. They seem to have been kindly folk, affectionate, simple, and harmless at least in intention; but from the beginning of their captivity at Tsarskoe-Selo their case was hopeless. At first they were probably not unhappy, though they must have feared the future, but their state rapidly worsened. After the removal to Tobolsk, when the Kerensky régime gave way to the Bolshevik, and restraint disappeared from among the ill-conditioned men who were their guards, many indignities were thrust upon them. Their liberty was circumscribed, their privacy was violated, and they were deprived of their resources. From the date of their arrival at Ekaterinburg, three months before the midnight massacre on July 17, 1918, in which the whole family perished with four faithful adherents, the Tsar at least, who was well-read in history, must have foreseen that disaster was coming near, so evil had their case become and so menacing the hostility by which they were encompassed. From beginning to end there is nothing in what Mr. Wilton tells us to suggest that the Imperial family bore themselves otherwise than with dignity, and even, in the case of the Tsar, with a certain sweetness and serenity, under their prolonged sufferings.

We cannot speak very highly of Mr. Wilton's method of handling this tragic history. His narrative contains much that is of interest and importance, but it seems to have been hastily written, and it is diffuse, occasionally slangy, and hotly argumentative. We think he would have been better advised if he had relegated to the second part of the book or to an appendix all controversial matter, such as his attempts to prove German complicity or connivance in the massacre, and to identify Bolshevism with Jewry. His comments are often jejune and unnecessary.

The second part of the book is the more interesting. It contains the full story, in the form of translations of the depositions made at the official inquiry which was held under the authority of Admiral Kolchak. It seems clear that the evidence of the witnesses was not taken down as a whole verbatim; the depositions appear to be merely summaries of the statements made by them. But we can often recognize their own wording; and their simple statements of fact, made without comment and with no desire to produce effect, are much more dignified and moving than Mr. Wilton's journalistic diatribes.

A CHILD OF THE VICTORIANS

OUR FAMILY AFFAIRS, 1867-1896. By E. F. Benson. (Cassell, 16s. net.)

WE are all, of course, children of the Victorians, and some of us, despite our good opinion of ourselves, very degenerate children. But Mr. Benson bears more obvious traces of his descent than most, and has expanded less from his original mould than many. It would, indeed, be hard to find three more representative figures of the nineties than these brothers, all so precociously gifted and so fortunate in their surroundings and their start in life. It is a sad commentary on the fickleness of opinion that they are less important figures to-day than in young manhood.

But the nineties, after all, represent a turning-point. For the full, serene and untroubled spirit of Victorianism we have to go back another generation, to the parents of this remarkable brood. Mr. Benson's sketch of his father is slight, and, to be honest, not very prepossessing. The Archbishop loved his children, but it was, except in rare moments, a very grim love, which does not seem to have aroused much emotion beyond that of respectful dread in them. Mrs. Benson, on the other hand, is delightful. Henry Sidgwick's sister, teaching her children their lessons, "running" household after household, up to Lambeth and Addington, with almost uncanny efficiency, adored by her family, bored to death by Pan-Anglican Conferences, is the Victorian dame at her best. No more, alas! do children repair to their mothers' rooms before dinner that they may "make moons" on their handkerchiefs with eau-de-Cologne. The modern concoctions of Coty and Houbigant are too expensive for that.

To tell truth, apart from the picture of his mother, this book is rather an autobiography than a record of "family affairs." "A. C." and "Robert Hugh" appear in it comparatively little. The four brothers—the eldest, Martin, died at the age of seventeen—seem to have been extraordinarily happy and successful in youth, journeying through Winchester, Eton or Marlborough, as the case might be, and the University, beneath an ever-dropping manna of scholarships and prizes, and, in the case of "E. F." at least, of athletic distinctions, and surrounded by friendship and the kindly interest of notable people. There are, as might be expected, many glimpses of these celebrities—Robert Browning confessing that he had "deskfuls of lyrics," Tennyson, very glum at Lambeth because the port went round once only. There is one of the Duke of Teck, when fireworks were being sent up after a garden party, demanding of the author, then a child, a squib to light his cigar.

I told him that it was already burning low, but he said "Wass?" rather alarmingly, and so I handed it to him. He had just applied the burning end of it to his cigar when the explosion came, and his face and hair were covered with sparks, and he danced about, and said sonorous things in German, and I gathered that he was vexed.

And yet one cannot help feeling a measure of regret for this undoubtedly brilliant boy, riding *à deux* in a pony carriage with Mr. Gladstone at Hawarden, permitted to dig up portions of the walls of Chester for his archaeological experiments, sending a first horribly-sprawled draft of "Dodo" to Henry James for an opinion—and getting it! He had so many gifts, he started with such a glorious bang, and he seems now so out of date, and scarcely in the graceful, perhaps immortal fashion in which, let us say, Mr. Mallock is out of date. He has written many books which have given pleasure to many people, and he has probably enjoyed himself. But he seems to have given up something which in a fuller sense than all this was "meant for mankind." For what? Perhaps only he could give us the answer.

C. F.

HERBERT TREE

HERBERT BEERBOHM TREE. Edited by Max Beerbohm. (Hutchinson. 21s. net.)

"FORMAL and elaborate biographies of actors," says Mr. Max Beerbohm in his prefatory note to this volume, "are apt to be not the most inspiring kind of literature." Possibly; but a collection of scratch essays by about a dozen hands is apt to be not the most satisfying account of a personality or a career. It is on the cyclopean blocks of the conscientious two-volume biography that the Stracheys afterwards bloom. Why did not Mr. Max Beerbohm give us a whole book himself instead of a "carved cherrystone" called "From a Brother's Standpoint"? That, no doubt, is his business. But why did he not persuade (or bully) Lady Tree into writing the whole work and inserting his and Mr. Shaw's contributions at the appropriate places? Certainly the half of it which she has contributed under the title "Herbert and I" is delightful, in style and individuality. There is an elegance and daintiness of wit about it that brings back the sunny age of Du Maurier and "Trilby." It matters very little that she is talking about herself most of the time that she honestly believes she is talking about her husband. It does not matter because we are quite ready to hear as much as she likes to tell about the brilliant and versatile girl—à la tête échevelée not seldom, it must be confessed—who somehow contrived to be the most touching Ophelia of her generation, and who must, if this record is true, have been the least monotonous of wives with her April radiances and showers. And, of course, it would be impossible to tell us all this without telling us something of the husband as well. Here, for instance, is an illuminating anecdote. The morning after she received enthusiastic notices for one of her performances her husband rushed in to her, brandishing a razor. "I hope it doesn't mean that you will be more famous than I!—because—with reproachful gravity—I couldn't stand that." "Nothing," she comments, "is more characteristic both of his naïveté and of his humility than this." And perhaps just a touch of a third quality, which led him to lapses such as his terrible speech at the Stratford-on-Avon Festival Luncheon one year?

We may elucidate this by a passage from Mr. Shaw's essay. Tree, it seems, was anxious to have a play on Don Quixote from Mr. Shaw. He described his conception of the part with a fervour that showed how genuinely he entered into the character. "And Calvert as Sancho Panza," said Mr. Shaw, catching fire from his enthusiasm. Tree immediately became vague. There, we imagine, you have all that attracted and repelled people in Herbert Tree the man. It is Mr. Shaw also who states the main truth about Tree the actor. Taking to the stage from amateur playing, he never had a proper technical training and refused ever to acquire it. He relied on his imaginative intuition to show him the way, and if he had to do things which baffled his physical instrument, he thought out (as Mr. Louis Calvert remarks in his recent book on acting) some clever little bit of business to get round it. If the part did not strike his imagination he could do nothing with it. If his notion of it was not the author's, then the part had to be twisted, and if need be expanded, to meet his angle of vision. So had the play. Someone in an article spoke of "the fatal shower of roses" in the first scene of his "Julius Caesar" as though it were as authentic as Desdemona's handkerchief. Shakespeare could not protest, but the rehearsals of "Pygmalion" were stormy.

It may be questioned whether Tree's talent was not really pictorial rather than dramatic. His excessive preoccupation with scenic effects was made a continual reproach to him. We remember being told by an actress, called on at the last moment to play an important part

through the illness of a principal in one of his productions, how she tried in vain to get some kind of rehearsal while he tested the lighting of a certain scene again and again. Critics spluttered when in "The Tempest" "What care these roarers for the name of king?" went overboard with all the rest of the scene for the sake of the tossing of a childish Noah's Ark on a swivel. But Tree was worrying over a picture, not over poetry. He saw each play not as a movement but as an album of views, and he saw his own parts from a similar standpoint. His genius lay in facial make-up, and we have heard it said that the sure and rapid way he sketched the character he wanted on his face was a curious contrast to Irving's long, laborious disguising of his own appearance. It was with the grease paints that he "created" his Falstaff, his Shylock, his Macbeth, and he gave the impression of drifting through the acting of the part as though it were an "extra turn" for which he had not bargained.

This was not so in every case. The fantastic characters of his earlier days, the Svengalis, the Macaris, the Dmitris and so on, appealed to his imagination enough to receive the compliment of being seriously acted. So did parts like his Caliban and his Richard II., which allowed him to give vent to a certain childlike plaintiveness and unsatisfied yearning. In spite of his business shrewdness and capacity, in spite of the "radiance" and confidence which his brother makes the keynote of his character, we believe that this *Sehnsucht* was the deepest thing in his nature. That was why his Hamlet was not half so bad as they said.

D. L. M.

OBSERVATION ONLY

THE CAPTIVES. By Hugh Walpole. (Macmillan. 7s. 6d. net.)

IF an infinite capacity for taking pains were what is needed to produce a great novel, we should have to hail Mr. Walpole's latest book as a masterpiece. But here it is—four parts, four hundred and seventy pages, packed as tight as they can hold with an assortment of strange creatures and furnishings; and we cannot, with the best will in the world, see in the result more than a task—faithfully and conscientiously performed to the best of the author's power—but a "task accomplished," and not even successfully at that. For we feel that it is determination rather than inspiration, strength of will rather than the artist's compulsion, which has produced "The Captives." Still, while we honour the author for these qualities, is it not a lamentable fact that they can render him so little assistance at the last—can give him no hand with this whole great group of horses captured at such a cost of time and labour, and brought down to the mysterious water only that they shall drink? But, alas! they will not drink for Mr. Walpole; he has not the magic word for them; he is not their master. In a word, for all his devotion to writing, we think the critic, after an examination of "The Captives," would find it hard to state with any conviction that Mr. Walpole is a creative artist. These are hard words; we shall endeavour to justify our use of them.

But first let us try to see what it is that Mr. Walpole has intended to "express" in his novel—what is its central idea. "If this life be not a real fight in which something is eternally gained for the universe by success. . . It is, we imagine, contained in these words of William James. A real fight—that is the heart of the matter—and waged in this life and for this life that something may be eternally gained. Maggie Cardinal, a simple, ardent creature with a passion to live, to be free, to be herself and of this world, is caught as she steps over the threshold of her Aunt Anne's house in a burning, fiery trap. Maggie is, we are told over and over, a child of nature, ignorant, simple, rough, but with a loving heart. She has a persistent feeling,

however, that she is different from all the rest of the world, and that she will never belong to anyone. Her nineteen years of life have been spent in the wilds with a disreputable father. But at his death she is captured by her Aunt Anne and by the fanatic religious sect to which her aunt belongs. The head of the Kingscote Brethren is Mr. Warlock, and Martin, his son, is the second captive. Martin's father and Maggie's aunt are determined, with all the passion of their fanatic souls, to offer these two to God when he descends, as they believe he may do at any moment, in his chariot of fire. Hence their cry, torn from them, to be free—to be allowed to fight in this world; hence their struggle. But when, after endless complications and separations, they are released from their fiery bonds, what happens? What has been the significance of all this to them? We are led to believe that both of them are conscious, while they are fighting the world of Aunt Anne and Mr. Warlock, that, nevertheless, they do acknowledge the power of some mysterious force outside themselves—which may . . . some day . . . what? We are left absolutely in the air. Maggie and Martin, together at last—Martin, a broken man, and Maggie happy because somebody needs her—are not living beings at the end any more than they are at the beginning; they will not, when Mr. Walpole's pen is lifted, exist for a moment.

But apart from the author's failure to realize his idea, the working out of "The Captives" is most curiously superficial. Mr. Walpole acts as our guide to these strange people, but what does he know of them? We cannot remember a novel where we were more conscious of the author's presence on every page; but he is there as a stranger, as an observer, as someone outside it all. How hard he tries—how painfully he fails! His method is simply to amass observations—to crowd and crowd his book with figures, scenes, bizarre and fantastic environments, queer people, oddities. But we feel that no one observation is nearer the truth than another. For example, take his description of Aunt Anne's house. The hall, we are told, smelt of "damp and geraniums," on another occasion of "damp biscuits and wet umbrellas," on another of "cracknel biscuits and lamp oil." What did it smell of? And how many times is hissing gas mentioned to make our blood creep? The disquiet pursues us even to the sordid lodgings in King's Cross, where the hall is lighted by a flickering candle, and yet Maggie, in the filthy little sitting-room, *presses the bell* for the servant-maid. But above all let us take Maggie. She has read practically nothing—"that masterpiece, 'Alice in Wonderland,'" and "that masterpiece, 'Robinson Crusoe,'" "The Mysteries of Udolpho" and certain other books. But "the child (for she was nothing more)," as the author countless times assures us, was totally ignorant. Yet entering her aunt's drawing-room for the first time, and stumbling: "They'll think me an idiot who can't enter a room properly," she reflects. This is a highly sophisticated reflection, surely. And she takes a taxi, pays a call, knows just how to address the London maid at the door—behaves, in fact, like a perfect lady. Yet "it is a sufficient witness to Maggie's youth and inexperience" that she is startled and amazed by a cuckoo clock. She did not know such things existed! Again, would that girl notice how much stronger and firmer her uncle's thighs looked when he came to see her in London—would she notice too, at a moment of dreadful stress, the size and plumpness of her husband's thighs "pressing out against the shiny black cloth of his trousers"? Are these *her* observations? No, they are the literary observations of the author. And above all, is it possible that the greenest of young persons would trust the gay, saucy Miss Caroline Smith? In describing Maggie's relation to Caroline, Mr. Walpole appears to have relied on Dickens for his female psychology and his manner; but Dickens is a false friend to his heroine. And who could have taught

Aunt Anne's parrot "Her golden hair was hanging down her back"? And why should Mr. Warlock, in the aunt's drawing-room, ask Maggie to "forgive" his speaking to her—as though they had met at a pillar box? And who can accept her marriage with the Reverend Paul, in the "shadow of whose heart"—for all her physical horror of him—she "fell into deep, dreamless slumber"?

Thus do we receive shock after minute shock, each one leaving us chillier. But in spite of it all, the feeling that remains is the liveliest possible regret that Mr. Walpole should have misjudged his powers—so bravely.

K. M.

"SOME NEW THING"

THREE LIVES. By Gertrude Stein. (Lane. 5s. net.)

MISS GERTRUDE STEIN has discovered a new way of writing stories. It is just to keep right on writing them. Don't mind how often you go back to the beginning, don't hesitate to say the same thing over and over again—people are always repeating themselves—don't be put off if the words sound funny at times: just keep right on, and by the time you've done writing you'll have produced your effect. Take, for instance, the first story of the good Anna who managed the whole little house for Miss Matilda and the three dogs and the underservant as well. For five years Anna managed the little house for Miss Matilda. In those five years there were four underservants. "The one that came first . . ." She was succeeded by Molly; and when Molly left, old Katy came in every day to help Anna with her work. When Miss Matilda went away this summer "old Katy was so sorry, and on the day that Miss Matilda went, old Katy cried hard for many hours. . . . When Miss Matilda early in the fall came to her house again old Katy was not there." At last Anna heard of Sally.

If the reader has by this time settled himself, folded his hands, composed his countenance and decided to stay, we can assure him that Miss Gertrude Stein will not disappoint him. She will treat him to the whole of the good Anna's life from her arrival in America until her death, and to the whole of the gentle Lena's life from when her kind but managing aunt, Mrs. Haydon, brought her to Bridgepoint until her death also—and in between these patient, hard-working, simple German lives there is the life of the negress Melanctha. Now that simple German way of telling about those simple German women may be very soothing—very pleasant—but let the reader go warily, warily with Melanctha. We confess we read a good page or two before we realized what was happening. Then the dreadful fact dawned. We discovered ourselves reading in *syncopated time*. Gradually we heard in the distance, and then coming uncomfortably near, the sound of banjos, drums, bones, cymbals and voices. The page began to rock. To our horror we found ourselves silently singing:

Was it true what Melanctha had said that night to him? Was it true he was the one had made all this trouble for them? Was it true he was the only one who always had had wrong ways in him? Waking or sleeping, Jeff now always had this torment. . . . Those who have heard the Southern Orchestra sing "It's me—it's me—it's me" or "I got a robe" will understand what we mean. "Melanctha" is negro music with all its maddening monotony done into prose; it is writing in real rag-time. Heaven forbid Miss Stein should become a fashion!

K. M.

THE current number of *Voices* (Chapman & Hall, 1s. net) contains some interesting reminiscences of the late Edward Thomas by Mr. W. H. Davies, who was a close friend of his. Mr. Davies reminds us that Thomas, "in spite of keeping his poems going continually from editor to editor, did not succeed in getting one accepted—not even one!"

OUR LIBRARY TABLE

REMINISCENCES OF A STOWAWAY. By C. E. Gouldsbury. (Chapman & Hall. 15s. net.)—This narrative of the life of the late Alexander Douglas Larmore is written in the form of autobiography, partly from memory of conversations and partly from notes. Larmore's adventures began at the age of 15, when he ran away from home and hid himself in the fore-castle of a ship. For some years he was buffeted by tyrannous skippers and storms, till he became an officer in the Bengal Police, and later superintendent and inspector of jails. He tells stories—usually long drawn out—of criminals, dacoity, big-game hunting, snake charming, and other of the staple amusements of India. We do not know if Mr. Gouldsbury is responsible for the moralizing. India owes its prosperity to its administrative officials, the volume concludes. "And why? Because of the loyalty and devotion, inherent in all properly constituted Englishmen, to their country, King and duty." But, confronted with a native woman hunger-striker, Larmore found some quality besides patriotism was needed. Had the prisoner been a man the case would have been simple enough: "I would have awarded him a dozen cuts with a rattan, and, if still rebellious, a second and more liberal dose." The Imperial menace was removed by forcible feeding, and, the nozzle of the pump coming off the tube and threatening to choke the woman till the situation was saved by a skilful doctor, the rebellious Bengali relented and consented to take her rice like a loyal citizen.

POLAND AND THE MINORITY RACES. By Arthur L. Goodhart, M.A. (Allen & Unwin. 10s. 6d. net.)—Mr. Goodhart was counsel to the American Mission sent to Poland in 1919 to investigate the charges of the wholesale killing of Jews. In this book he gives a more intimate picture of conditions in Poland than it was possible to include in the formal report to the United States Government. No verdict is passed by Mr. Goodhart, whose daily diary records his impressions of the state of savagery wrought by the trappings of the German, Russian, and Polish conquests. He found evidence that the discipline in the Bolshevik armies was very strict, whereas the Mission established cases of pogroms by the Polish soldiers, and were eye-witnesses of the outrages which followed the capture of Minsk from the Bolsheviks. Poles in authority seemed to lack the means of enforcing discipline, and the ignorant were incited to violence by vicious writers in the press. Mr. Goodhart gives some interesting sketches of personalities, including Paderewski and Pilsudski. He met Niemcewicz, the most violent anti-Semitic editor in Poland. He was once a Radical, but some years ago Georg Brandes ridiculed one of his books, and he has never forgiven the Jewish race for this insult. His favourite text is that the Old Testament and the Talmud are immoral,

IONA: A HISTORY OF THE ISLAND, WITH DESCRIPTIVE NOTES. By F. M. McNeill. (Blackie. 3s. 6d. net.)—This little book deserves to have the place among guide-books which Iona has among islands. Free from the facile admiration and the sentimental romance of books upon historic places, it is not written for the tourist any more than Iona exists for the tourists. When Miss McNeill describes the "places of interest," she is sensible and competent, almost laconic; when she tells the history of Iona, she tells it with imagination. The figure of St. Columba, which has charmed men of all faiths, remains charming in her account, but not so charming as to obscure his elevation of spirit. The man who said, "Heaven has granted to some to see on occasion in their mind, clearly and surely, the whole of earth and sea and sky," was not a mere credulous monk, but a great mind. Miss McNeill traces the history of Iona from the time of the Druids to the present day, and her story is as admirable for its

erudition as it is for the absence of any appearance of it. There are chapters upon "Antiquities" and "Topography," appendices upon "Neighbouring Islands" and "Useful Addresses," and an index.

INTERNATIONAL POLITICS. By C. Delisle Burns. (Methuen. 5s. net.)—As the subject of international relations appears to be at present too large for the massed brains of the world, there must be a certain temerity in an author who attempts to compress it in a volume of less than 200 pages. Elementary manuals have, however, always existed to serve as introductions to all branches of study, and it is, perhaps, useless to protest against them, although it is to be feared that they often serve no other purpose than to take a reader from blank ignorance to bewilderment. Mr. Burns's intentions are all excellent, and he gives proof of them in the bibliography with which his book concludes. He really wishes his readers to read more, but whether he is going the right way to persuade them is another matter. Will those for whom he has sketched the great political issues which perplex mankind to-day presently condescend to investigate elsewhere the knotty question of, say, the relationship of Czech and Slovak, dismissed here in less than a paragraph? The cart, it seems, is being put before the horse. Shakespeare should be read before the handbook to Shakespeare is opened. Perhaps we are crying for the moon, but we should certainly like the "History of the Peace Conference of Paris," to which Mr. Burns is a contributor, to be devoured, if not digested, before a page of this small volume is turned.

CHESTNUTS AND SMALL BEER. By H. J. Jennings. (Chapman & Hall. 12s. 6d. net.)—Mr. Jennings does his best to make interesting the story of a newspaper editor's unexciting life. He is conscious that the fare he offers is not walnuts and port. The small beer is palatable, and people who are partial to chestnuts will like these. Mr. Jennings, who for many years was editor of the *Birmingham Daily Mail*, has been down a coal mine, up in a balloon, listened to criminal trials, witnessed executions, attended political meetings and bazaars, and written leading articles. The life of a provincial journalist must be one round of gaiety. He has written books on economics, Tennyson, and Newman, and received congratulatory postcards from Gladstone. Some of his anecdotes are amusing. He, knowing nothing of music, ventured to sing "My Pretty Jane" in the presence of Sims Reeves, who assured him he never had heard anyone so carefully avoid the tune. He wrote an article on Browning, whom he found obscure. To a correspondent who drew the poet's attention to it Browning replied that there was no accounting for the vagaries of a donkey. Mr. Jennings is unforgetting, and assures us he never shall recant his opinion.

VITALISM AND SCHOLASTICISM. By Bertram C. A. Windle, Sc.D., F.R.S. (Sands. 8s. 6d. net.)—Dr. Windle carries on the Roman Catholic tradition of controversy. He is more concerned to refute the anti-Vitalists than to affirm Vitalism; and his method is authoritarian—he marshals one set of scientific authorities against another, and leaves the victory with the great names. His method is the less excusable by the fact that he is on the right side. We are wronged when the truth is brought home to us by bad arguments, for then the truth is maimed at the moment that we accept it. Dr. Windle sets out to reconcile the teachings of Scholasticism with Vitalism. The *anima vegetativa*—the vegetable soul; the *anima sensitiva*—the animal soul; and the *anima rationalis*—the soul of man, correspond, he says, with the "genetic energy," the "growth- or bathmic-force," and so on, of science. This one may admit without getting very far, and all that Dr. Windle affirms in saying it is that Aquinas stated indistinctly what science now states exactly. Had he

attempted to interpret Scholasticism anew in the light of Vitalism, his essay would have been interesting. As it is, he accepts Scholasticism, he accepts Vitalism, he affirms that both say the same things, but he will not suffer the one to illumine the other.

MARGINALIA

IN the brevity of life and the perishableness of material things the moral philosophers have always found one of their happiest themes. "Time, which antiquates Antiquities, hath an Art to make dust of all things." There is nothing more moving than those swelling elegiac organ notes in which they have celebrated the mortality of man and all his works. Those of us for whom the proper study of mankind is books dwell with the most poignant melancholy over the destruction of literary treasures. We think of all the pre-Platonic philosophers of whose writings only a few sentences remain. We think of Sappho's poems, all but completely blotted from our knowledge. We think of the missing fragments of the "Satyricon," and of many other precious pages which once were and are now no more. We complain of the holes that time has picked in the records of history, bemoaning the loss of innumerable vanished documents. As for buildings, pictures, statues and the accumulated evidence of whole civilizations, all destroyed as though they had never been, they do not belong to our literary province, and, if they did, would be too numerous to catalogue even summarily.

But because men have once thought and felt in a certain way it does not follow that they will for ever continue to do so. There seems every probability that our descendants, some two or three centuries hence, will wax pathetic in their complaints, not of the fragility, but the horrible persistence and indestructibility of things. They will feel themselves smothered by the intolerable accumulation of the years. The men of to-day are so deeply penetrated with the sense of the perishableness of matter that they have begun to take immense precautions to preserve everything they can. Desolated by the carelessness of our ancestors, we are making very sure that our descendants shall lack no documents when they come to write our history. All is systematically kept and catalogued. Old things are carefully patched and propped into continued existence; things now new are hoarded up and protected from decay.

To walk through the book-stores of one of the world's great libraries is an experience that cannot fail to set one thinking on the appalling indestructibility of matter. A few years ago I explored the recently dug cellars into which the overflow of the Bodleian pours in an unceasing stream. The cellars extend under the northern half of the great quadrangle in whose centre stands the Radcliffe Camera. These catacombs are two storeys deep and lined with impermeable concrete. "The muddy damps and ropy slime" of the traditional vault are absent in this great necropolis of letters; huge ventilating pipes breathe blasts of a dry and heated wind, that makes the place as snug and as unsympathetic to decay as the deserts of Central Asia. The books stand in metal cases constructed so as to slide in and out of position on rails. So ingenious is the arrangement of the cases that it is possible to fill two-thirds of the available space, solidly, with books. Twenty years or so hence, when the existing vaults will take no more books, a new cellar can be dug on the opposite side of the Camera. And when that is full—it is only a matter of half a century from now—what then? We shrug our shoulders. After us the deluge. But let us

hope that Bodley's Librarian of 1970 will have the courage to emend the last word to "bonfire." To the bonfire! That is the only satisfactory solution of an intolerable problem.

* * * *

The deliberate preservation of things must be compensated for by their deliberate and judicious destruction. Otherwise the world will be overwhelmed by the accumulation of antique objects. Pigs and watercress, when they were first introduced into New Zealand, threatened to lay waste the country, because there were no natural compensating forces of destruction to put a stop to their indefinite multiplication. In Australia the slaughter of rabbits has to be organized by the State. In the same way, mere things, such as books, once they are set above the natural laws of decay by the agency of a thousand libraries, museums and careful individuals, will end by burying us, unless we set about methodically to get rid of the nuisance. Nine out of every ten books that are published and at least ninety-nine out of every hundred newspapers might be destroyed and nothing but advantage accrue to the world of the future. The plea that they should all be preserved—every novel of Nat Gould and every issue of *Comic Cuts*—as historical documents is not a valid one. The study of history can be carried too far. Nobody wants to know all the details of physical and spiritual life on every single day of the past—nobody, except those who are eaten up by an itch for mere facts and information for their own sake; and they are the victims of a vice no less reprehensible than greed or avarice. "It is enough," our descendants will say, "it is enough to possess a single copy of the *Evening News* and to be aware that 825,825 people bought this paper every afternoon in the summer of 1920. To possess the complete file is unnecessary, and to read through it would be a madness."

* * * *

Hand in hand with this judicious process of destruction must go an elaborate classification of what remains. As Mr. Wells says in his large opulent way, "the future world-state's organization of scientific research and record compared with that of to-day will be like an ocean liner beside the dug-out canoe of some early heliolithic wanderer." With the vast and indiscriminate multiplication of books and periodicals our organization of records tends to become ever more heliolithic. Useful information on any given subject is so widely scattered or may be hidden in such obscure places that the student is often at a loss to know what he ought to study or where. An immense international labour of bibliography and classification must be undertaken at no very distant date, if future generations of researchers are to make the fullest use of the knowledge that has already been gained.

* * * *

But this constructive labour will be tedious and insipid compared with the glorious business of destruction. Huge bonfires of paper will blaze for days and weeks together, whenever the libraries undertake their periodical purgation. The only danger, and, alas! it is a very real danger, is that the libraries will infallibly purge themselves of the wrong books. We all know what librarians are; and not only librarians, but critics, literary men, general public—everybody, in fact, with the exception of ourselves—we know what they are like, we know them: there never was a set of people with such bad taste! Committees will doubtless be set up to pass judgment on books, awarding acquittals and condemnations in magisterial fashion. It will be a sort of gigantic Hawthornden competition. At that thought I find that the flames of my great bonfires lose much of their imagined lustre.

AUTOLYCUS.

NOVELS IN BRIEF

"WANG THE NINTH," by Putnam Weale (Collins, 9s. net), an interesting study of a Chinese boy's life-history, is brought down to the date of the Boxer rebellion, a period of which the author, as we understand, can speak from personal experience. Wang, the eighth child of humble parents, has a strong character and the good sense to ask for what he wants, and thus escapes starvation in infancy, and later obtains employment with an English resident. Here he is, according to his own standard, amazingly well treated, and in requital shows great and heroic fidelity when the crisis arises. The book is throughout written, at least theoretically, from the native point of view, and has, in consequence, an unusual and fascinating quality.

Hard and adventurous toil amid primitive surroundings is the theme which we naturally associate with Mr. Harold Bindloss, and "The Head of the House" (Ward & Lock, 7s. net) is no exception. Its hero, a Canadian engineer, in love with a shipowner's daughter, is entrusted by her father with the task of salving a sunk vessel off the West African coast. The dangers and difficulties of this enterprise, and the business complications at home by which it was rendered necessary, are described with the author's customary skill. The heroine and the various members of her family have more individuality than is usual in this class of literature.

Ghosts, vampires, suggestion, and the subconscious self—such is the attractive medley of wares new and old presented in "The Green Lady," by Violet Tweedale (Jenkins, 7s. 6d. net). The ancient abbey, of which portions are kept permanently locked up, while the position of others is supposed to be unknown even to the oldest inhabitant, might have come from Mrs. Radcliffe. The somnambulist, obsessed with memories which can only be dispelled by confession under hypnotism, provides an up-to-date element. The earlier part of the book is in its way excellent; but, as so often happens, the conclusion leaves us with a sense of openings not followed up, and sensations inadequately accounted for. There is a sub-current of sociological propaganda, a little vague perhaps, but soothing and hopeful.

"Drake's Drum," by Draycot M. Dell (Jarrolds, 7s. 6d. net), has something of the fire and spirit which are essential to historical romance, especially when arms and the man are its themes. But the effect is, in our opinion, much impaired by the author's custom of blending twentieth-century slang with archaisms gleaned at random from the language of several distinct centuries. Hawkins and Drake, Spaniards and Devonians, are presented much from the same point of view as in "Westward Ho!" But Queen Bess as a sympathetic matchmaker is a novel attraction.

Mr. Henry St. John Cooper has attained a certain reputation, but we doubt if it will be materially increased by "James Bevanwood, Baronet" (Sampson Low, 7s. 6d. net). The chivalrous and illiterate hero, promoted suddenly to a large inheritance, is a good fellow, but can scarcely be pronounced original. The heroine, with her ignorance of facts familiar even to children of the "sheltered" class, is frankly incredible as a girl who has worked for her living in a public laundry, and neither villain nor villainess is particularly convincing. The author's clear and agreeable style and sympathetic outlook give the story some attractions. But even after Sir James and Lady Bevanwood have come to a satisfactory understanding with one another, we are haunted by doubts as to their future happiness amid unaccustomed splendours, and their adequacy for the duties which accompany them.

"Van Zanten's Happy Days," by Laurids Bruun (Gyldendal, 7s. 6d. net), purports to describe the experiences of a Dutchman who, some half-century back, "went native" upon one of the South Sea islands. The book is not a literary masterpiece like "Le Mariage de Loti." Properly speaking, indeed, it is not literature at all. But its bald statements of fact (or what we assume to be such) have a value of their own. Like many other writers, Van Zanten is enthusiastic in his admiration for the Polynesian women. We find no difficulty in realizing their charm; but the details which the author adduces have by no means the effect of converting us to his view that their position in an environment unspoiled by civilization was calculated to inspire envy in the inhabitants of less favoured regions. Childless wives would seem to have fared even worse than in India.

A HUNDRED YEARS AGO

FRANCIS JEFFREY, in the *Edinburgh Review* for August, 1820, dealing both with "Endymion" and with Keats's later poems, admits that

Mr. Keats has unquestionably a very beautiful imagination, and a great familiarity with the finest diction of English poetry; but he must learn not to misuse or misapply these advantages; and neither to waste the good gifts of nature and study on intractable themes, nor to luxuriate too recklessly on such as are more suitable.

The *British Critic*, which in 1818 had unscrupulously ridiculed "Endymion," is only partially repentant in September, 1820; but its writer is forced to hedge:

If there be one person in the present day, for whom we feel an especial contempt, it is Mr. Examiner Hunt; and we confess that it is not easy for us to bring our minds to entertain respect for any one whose taste, whether in morals, in poetry, or politics, is so exceedingly corrupt as that person's must be supposed to be, who is willing to take such a man for his model. It was for this reason that Mr. Keats fell under our lash so severely, upon the occasion of his poem of "Endymion." Upon recurring to the poem, we are not unwilling to admit, that it possesses more merit, than upon a first perusal of it we were able to perceive, or rather than we were in a frame of mind to appreciate [candour with a vengeance!]

. . . We can hardly doubt as to that poem having been corrected by our modern Malvolio, and projected by his advice and under his superintendence;—so full was it, of all the peculiarities of that ingenious gentleman's ideas. The effect of this upon Mr. Keats's poetry was like an infusion of ipecacuanha powder in a dish of marmalade. . . . In the poems before us, the same obstacle to a dispassionate judgment, is still to be encountered—not perhaps to so great a degree, as upon the former occasion, but still in such a degree, as to reflect great praise, we think, upon our impartiality for the commendation which we feel willing to bestow. We cannot approve of the morality of the principal poems in this little collection.

A critic in the *Monthly Review* for July, 1820, thus writes of "Lamia," etc.:

This little volume must and ought to attract attention, for it displays the ore of true poetic genius, though mingled with a large portion of dross. Mr. Keats is a very bold author, . . . and he has carried his peculiarities both of thought and manner to an extreme which, at the first view, will to many persons be very displeasing. Yet, whatever may be his thoughts, he is no *Della Crusca* poet; for, though he is frequently involved in ambiguity, and dressed in the affectation of quaint phrases, we are yet sure of finding in all that he writes the proof of deep thought and energetic reflection. . . . he is continually shocking our ideas of poetical decorum, at the very time when we are acknowledging the hand of genius. A former work by this very young poet ("Endymion"), which escaped our notice, cannot certainly be said to have had a fair trial before the public; and now that an opportunity is afforded for correcting that injustice, we trust that the candour of all readers will take advantage of it. For ourselves, we think that Mr. Keats is very faulty. . . . Most unluckily for him, he is a disciple in a school in which these peculiarities, strange intricacies of thought, and peculiarities of expression, are virtues: but the praises of this small coterie will hardly compensate for the disapprobation of the rest of the literary world. . . . Be this as it may, his writings present us with so many fine and striking ideas, or passages, that we shall always read his poems with much pleasure.

This critic thinks "Hyperion" the best poem in the volume, and "The Pot of Basil" the worst.

In Sir Sidney Colvin's "John Keats" (1918) portions of the above review are by inadvertence quoted as from "Constable's *Edinburgh* (formerly the *Scots*) Magazine."

According to the *Edinburgh Magazine* (Constable's) for August, 1820,

Mr. Keats is a poet of high and undoubted powers. He has evident peculiarities, which some of the London critics, who are averse to his style, have seized upon and produced as fair specimens of his writings; and this has operated, of course, to his disadvantage with the public, who have scarcely had an opportunity of judging what his powers really are. . . . He is, perhaps, the poet, above all others, that we should refer to, in case we were challenged to produce single lines of extraordinary beauty.

In October, 1820, the writer in the *Edinburgh Magazine* expresses great admiration for some of the lines in "Lamia," recommends "Isabella" as "eminently beautiful," has unqualified praise for the "Ode to a Nightingale," and declares, finally, that Mr. Keats's volumes, while not "faultless books," contain "perhaps as much absolute poetry as the works of almost any contemporary writer."

DICKENS AND CHANCERY LANE

CHARLES DICKENS, 1812—1870

THE recent fiftieth anniversary of the death of Charles Dickens awakens in one's memory the many changes that have taken place in the neighbourhood of Chancery Lane during the past fifty years or so.

I have been associated both typographically and topographically for that long period with the Snagsby locality, i.e. *Cook's Court*, portrayed in "Bleak House" (first issued in 1853), and there certainly was, when I first entered that neighbourhood, a general atmosphere reminiscent of Charles Dickens' work. Incidentally I may mention that I was born in the district, and my business connection with the locality commenced prior to his death in 1870. This being continuous, it has occurred to me that a few short notes might be interesting to your readers. All references to Dickens' *Cook's Court* have been italicized.

In chapter x. of "Bleak House" he says: "On the eastern borders of Chancery Lane, that is to say, more particularly in *Cook's Court*, Cursitor Street, Mr. Snagsby, Law-Stationer, pursues his lawful calling." This obviously refers to *Took's Court*, situated in Cursitor Street, which, according to an old map published in 1740, was previously called Tuke's Court. Moreover the description of the houses and individuals generally agrees with my own personal and early knowledge of the district. But by a coincidence there was a real *Cook's Court*, but this was situated on the western side of Chancery Lane. This court, too, was mostly given up to law-stationers who lived over their offices, but it is probable a better class of tradesmen worked and lived there, because I recollect, in my early days, a beadle armed with a cane, and wearing a gold band round his hat, was specially employed to patrol the place to keep it quiet and select. This court in question ran from Serle Street to that part of Carey Street which faced the eastern wing of the site on which stood the old King's College Hospital. This hospital in quite recent years was removed to Denmark Hill, S.E., and the ground covered by a large building for Messrs. W. H. Smith & Son, but was requisitioned by the Government during the late war. This proper *Cook's Court* was exactly south of Lincoln's Inn Fields, but with Portugal Street intervening, and was bounded by Serle Street and Carey Street respectively. This island property was demolished about thirty years or so ago, and New Court, a large block of business and residential chambers, erected thereon. It includes a quadrangle, and is approached from the Carey Street corner of Serle Street. It was across this quadrangle that the real *Cook's Court* ran, east to west.

Returning to Dickens' *Cook's Court*, I take this opportunity of reminding your readers that the printing and publishing offices of THE ATHENÆUM, and also *Notes and Queries*, were formerly in *Took's Court* (adjoining the Chiswick Press, which has been there since 1828); but on March 25, 1892, they were removed to premises specially erected in Bream's Buildings, which is quite close by, and which had also been much altered before the removal there. The Crown had acquired the site in *Took's Court* for an extension of H.M. Patent Office.

I have already said that my early experience of *Took's Court* tallied in all respects with Dickens' description of *Cook's Court*, and his account of Snagsby and his wife was more or less typical of the several law-writers or stationers that worked and lived over their different offices. Occasionally one saw a figure flitting about on business quite in keeping with that of Snagsby, and, in my recollection, there was certainly at least one good lady who had some of the characteristics of Mrs. Snagsby, but as probably now all the old inhabitants have departed this life there can be no libel attached to my statement. This same business of law-writing was much in evidence in the immediate neighbourhood in former years; but, owing to many new orders and fresh regulations of the authorities from time to time, the amount of writing has been much curtailed—the various legal forms and documents being simplified and co-ordinated so much that printing and typewriting have largely superseded handwriting.

A few fairly old houses of the Dickens character are still extant in *Took's Court*, viz. Nos. 11, 13, 14 and 15, but, owing to further proposed extensions of H.M. Patent Office already referred to, some of these are to be swept away in the near future—their present existence is only due to the late war.

These houses are of mid-eighteenth-century design and structure. No. 11 is particularly good.

It is a fact that many so-called "Spunging houses" existed in the neighbourhood, and one stood in *Took's Court* in which Richard Brinsley Sheridan was confined for debt. It is also interesting to note that before Charles Whittingham took a lease of No. 21, *Took's Court* for his press, the same premises had been occupied by two other printers of some repute, viz. Richard Valpy (of Valpy's Classics fame) and also John M'Creery, who was considered a good printer and a poet too. Whittingham also acquired the premises next door, No. 20, but as they were not adapted for a printing-house, he pulled them down and rebuilt that half of the present home of the Chiswick Press.

Since my first entry into business the neighbourhood has been altered very much indeed. Chancery Lane, Cursitor Street, and Carey Street were all bottle-necked thoroughfares, but have been widened in my time, and many old houses have been demolished and rebuilt, so much so that little remains of Chancery Lane as I first knew it. Holborn Hill has disappeared, and the Viaduct has risen in its place. Temple Bar was removed, and the Law Courts which partially absorbed Clement's Inn, were concentrated in the Strand, adjoining the old site of Temple Bar. Serjeants' Inn, in Chancery Lane, has also disappeared, and Rolls' Yard and Chapel both made way for a large extension of the Public Record Office. Clifford's Inn has been parcelled out for buildings on lease, but fortunately, in this case, the Hall is preserved, and is at present occupied by the Imperial Society of Knights Bachelor. Also the old gateway to Lincoln's Inn in Chancery Lane still stands, but Furnival's Inn was demolished and absorbed by the Prudential Assurance Company many years ago, and Staple's Inn has also been acquired by the same company, but that is practically untouched except the south side, now faced by the Patent Office. The garden here has been re-laid as an old English formal garden, and is well worth a visit. Barnard's Inn is another one of Dickens interest, and this was acquired by the Worshipful Company of Mercers, the Hall being adapted for their day-school, but part of the ground has been covered with modern buildings.

Both the inns of the Middle and Inner Temple remain much the same except for the new Hall of the latter, which was erected about fifty years ago, and also for some minor but necessary alterations, principally confined to the Middle Temple. These same remarks, too, apply to Lincoln's Inn and to Gray's Inn during the same period. A smaller but less important inn, called New Inn, was entirely swept away by the new thoroughfares of Aldwych and Kingsway, which also wiped out Wych Street and Holywell Street, the home of so many secondhand booksellers, now established further west, and very near another of Dickens' scenes—that of the Seven Dials. Clare Market, too, is another neighbourhood that has disappeared to make room for the improved communication between the Strand and Holborn.

Middle Row, a series of old houses that formed a block—in more senses than one—and stood in the middle of Holborn, opposite Gray's Inn Road, was removed preceding Dickens' death, and was a great relief to the passing traffic in Holborn.

Road traffic is a thing that has developed in a most marked manner, and I recollect the old "Favourite" omnibuses, with three horses harnessed abreast, that used to run morning and evening up and down Chancery Lane.

One other interesting feature since the decline of law-writing has been the development of the printing trade in this district. Time was when the working printer was, perhaps, more of an aristocrat, or, rather, a conservative mind, for he usually wore a top hat; he also worked long hours, and that, too, for a small wage. Nowadays he has a much shortened week of labour; his wages have nearly trebled, and the top hat has been discarded for the bowler or even more humble cloth cap—this surely is a sign of growing democracy. I sometimes think, even though the conditions of those former days were not altogether satisfactory, that he found life less strenuous, and was more content in a general way, as Dickens described him. There certainly was not the hurry and hustle of the present day, when life all round is more difficult and harassing. So some consideration must be made for prevailing conditions when the worker demands a bigger place in the community, both economic and politic.

CHAS. T. JACOBI.

Science

A MODEL TEXT-BOOK

PRACTICAL PLANT BIO-CHEMISTRY. By Muriel Wheldale Onslow. (Cambridge University Press. 16s. net.)

IS text-book writing an Art, duly to be dignified with initial capital? The fact that many text-books are indescribably shoddy gives no indication of the answer to this conundrum. For every one bad text-book there could be named ten bad novels. Some text-books show mercenary aims, or evil methods or misleading results. But can we not make, and justly, analogous criticisms of much music that is being written to-day? If in spite of this we are still to include novel-writing and musical composition in the category of the Arts, there is so far no ground for excluding the making of text-books.

It is interesting to observe how, on the infrequent occasions when we meet a thoroughly good text-book, we find both the methods used and the results secured curiously suggestive of more obviously æsthetic achievements. The careful marshalling of known facts, the unbiased statement of rival theories, the rigorously fair enunciation of conflicting opinions—is there not in these something allied both to the statuesque in its coolness and dignity and to the fugal in its order and rhythm? The emotional satisfaction that derives from so crudely intellectual an activity can be paralleled in the mathematician's fancy for the "elegant proposition" or the "beautiful demonstration." We recall the emphatic statement of a chess-playing friend that the works of Morphy and of Bach arouse in him identical emotions.

The rules to which a good text-book must conform are not unlike some of the canons of admittedly creative works. Restraint, clarity, balance, relevance, seem to be fundamental necessities in the writing alike of sonnets, symphonies and text-books. Unfortunately it is all too rare to find a text-book whose author seems even to have heard of such qualities, let alone to have embodied them. The pleasure, therefore, with which we read such a book as the one before us is in part accounted for by its uniqueness; we are not guilty of much exaggeration in saying that we "read it from cover to cover," experienced "breathless interest," and "could not put it down." It is admirably removed from the popular treatise, whose object is generally, by means of vaguely humanitarian appeals, to convince the truly broad-minded citizen of the "usefulness" of some part, or even the whole, of science.

This book has a definite, and so a limited, object. It attempts to set out all the important facts established as to the chemical processes that occur inside the living plant. A certain rudimentary knowledge of botany and a general acquaintance with elementary organic chemistry are both very wisely assumed; a text-book on neither of these subjects is intended. Where ninety out of every hundred text-books go hopelessly astray is in their failure to make this kind of assumption. It will consequently happen that an introduction to, say, elementary electricity will be interrupted and confused by a chapter on the metric system or the use of logarithms. By taking for granted a certain knowledge of organic chemistry, Mrs. Onslow has been able to keep her book a reasonable length, and to devise a thoroughly informative and realist series of experimental illustrations to each section.

The author has on the whole preserved an admirable balance between the amounts of consideration she gives to various groups of substances. There is, however, one pardonable exception to this general keeping of proportion. Mrs. Onslow is herself an authority on the anthocyanin

pigments, and has contributed valuably to our knowledge of these compounds. The temptation to give to these, and the other, plant pigments a disproportionate share of space has proved too much for her, and they actually get thirteen whole pages out of one hundred and seventy-eight (which, by the way, include an index and excellent bibliography of books and papers). Perhaps, though, this is the one licence allowed the scientific writer, even in a text-book, to "spread himself," as they say, in his own "shop." Analogies in pure literature are plentiful; no one resents Mr. Conrad's continual return to the sea, or Mr. Bennett's periodical revisiting of the Five Towns, or the reiterated discussion of sexual promiscuity in the books of some of our younger novelists.

Closely allied to balance is adequacy, which is the inclusion of everything relevant. Relevancy must have reference to the scope, or degree of advancedness, of the whole book, as well as to any "absolute" importance of the particular piece of information. On this point two faults may be found with Mrs. Onslow. Several times in this book she admits, without hesitation, that very little is known of a certain group of substances or of a particular method of plant synthesis. Failure to mention in any way the accessory food factors, all of which are of ultimately vegetable origin, is not therefore to be justified on the ground of inadequate present knowledge. Their great importance justifies even a mere summary of our ignorance. Just a statement of the chief sources of the three recognized "vitamines" might be a step towards correlating their dietetic properties with the morphology of the place of origin. Is, for example, the anti-neuritic factor always associated with germination? An estimate of our very scanty information of the whole subject would not be out of place in such a book as this, and might suggest new lines of work to a number of readers.

Again, we find nowhere any mention of the plant sterols. The extraordinary regularity with which this compound—or class of compounds—appears in small quantities associated with vegetable waxes, and its obviously close connection with cholesterol and coprosterol and other sterols of animal tissue, suggest a rôle sufficiently important to justify at least a reference, however brief.

Apart from these few and perhaps minor blemishes, we can find no further fault with this book. There is no need to say anything of its production. The name of the publishers suggests that it will be quite immaculate in appearance, without the slightest suggestion of preciosity. And that is the case.

A. L. B.

FORTHCOMING MEETINGS

- Fri. 15. King's College, 4.—"The Rise of Art in the West: Introduction," Professor Percy Dearmer.
Royal Academy, 4.30.—"The Bones and Muscles of the Trunk," Lecture III., Professor A. Thomson.
Royal Society of Arts, 4.30.—"British Trade with India," Mr. T. M. Ainscough.
- Mon. 18. Bibliographical (20, Hanover Square), 5.—"Experiences of a Bibliographer," Mr. Falconer Madan's Presidential Address.
University College, 5.30.—"Book Selection: Maxims, Means, Methods," Dr. E. A. Baker.
- Tues. 19. University College, 5.30.—"The Logic of Speech Forms," Lecture I., Rev. A. Darby.
Zoological, 5.30.—"Observations on the Flight of Flying-Fishes," Dr. E. H. Hankin; "On some Results of ligaturing the Anterior Abdominal Vein in the Indian Toad (*Bufo stomaticus*)," Dr. W. N. F. Woodland; "Life-History of the Yellow Dung-Fly: a Blow-Fly Check," Mr. G. Cotterell.
- Wed. 20. University College, 3.—"The Paradiso," Lecture I., Professor E. G. Gardner.
Royal Academy, 4.30.—"The Lower Limb: its Connection with the Trunk," Lecture I., Professor A. Thomson.
School of Oriental Studies, Finsbury Circus, E.C., 5.—"The Peoples of the Nile Valley," Lecture III., Professor C. G. Seligman.

Thurs. 21. School of Oriental Studies, 12 noon.—"Africa before 1500," Lecture III., Miss Alice Werner.
University College, 5.30.—"Jutland," Sir George Aston.
University College, 5.30.—"Italian Literature,"
Lecture I., Professor A. Cippico. (In Italian.)
Child-Study Society, 6.—"A Psychological Study of
the Delinquent Child," Dr. A. R. Abelson.
London School of Economics, Clare Market, 6.—
"Forms of Industrial Self-Government," Lecture II.,
Professor L. T. Hobhouse.
Royal Numismatic, 6.—"Mints of Vespasian," Mr. H.
Mattingly; "A Sterling of John of Bohemia, 1346,"
M. Bernays.

Fine Arts

THE BRITISH MUSEUM AND THE MUSES

SOME CENTENARY REFLECTIONS.—II.

ANY large rearrangement of the Greek Sculpture would raise questions of grouping. It is certain that single works not only need friendly support, but that their apparent value may be greatly enhanced by well-chosen neighbours. For instance, the finest Mycenaean group in any museum in the world, except that at Candia, could be formed within the frame of the great doorway of the Treasury of Atreus. The two pieces of the sculptured oxen dado might be made much more of; Mr. Hall rightly speaks of them as the finest fragments of Ægean sculpture which exist. As it is they are shown in a haphazard way, the legs of the second piece being at a higher level than the head of the first. If mounted properly with drawn lines suggesting the restorations—one ox charging with his head down, and the other with his head bent back to his shoulder—it would be evident to all what lively pieces these were. Then a few of the pots and some casts of the wonderful ivories and gems actually in the Museum might also be grouped here. The dismembering of what is one body of art into several watertight compartments largely destroys its teaching power. In a similar way a typical early Athenian group representative of the age of Pisistratus might be formed around the remarkable archaic cult-statue from the temple at Rhamnus. This precious broken image, which stands forlorn in a corner with the Lycian sculptures, is a sister work of the famous *Korai* found on the Acropolis, and by comparison with those a drawn restoration might confidently be made. If Inwood's beautiful early Ionic capital brought from Athens and a few selected vases were associated with this statue, they would tell their story better, the beauty value of each would be enhanced, and together they would make an impression. Small groups of vases would greatly gain by separation from the multitude—it is now very difficult to see a vase for the pottery. Some selected vases set out on marble tables in the Munich Museum appealed to me more than any others I have seen. Many other centres of gravity might be formed from the works of local schools. Thus a fine Rhodian *stèle* has recently been acquired and put with the Townley collection high up on the wall, while in the basement at least two excellent heads, 1781 and 1783, are banished. The *stèle*, I may say in passing, is in fine preservation, and it should be brought down where the surface could be seen; it is, I think, entire—not a fragment, as suggested. Sculptures from Cyrene are sprinkled all over the galleries; but nowhere is there a special centre for this late Hellenistic school. Occasional minor exhibitions would be valuable to students; objects might be temporarily brought up from those mysterious cellars, and the collections of valuable drawings could be made known. The introduction of a few green plants might help the "atmosphere" of the Museum.

Out of such reconsiderations and rearrangements a yet more exquisite manner of exposition might be developed. Uttermost order, dustless cleanliness, and ceremonial presentation are museum essentials; then all the descriptions should be kept up to date. Visitors have a right not to be betrayed by too antiquated information. Authorities cannot notice all the trivial suggestions that are put out, but it is their business to know at once what is proved, and even to welcome a probability.

The places of honour in the Museum are not occupied by the most honourable works. The long vista through the gallery of the Parthenon marbles is terminated by a rather feeble figure thus described: "Statue of a Mourning Woman which has probably surmounted a tomb: Attic work of the fourth century B.C. (?) At a later period the figure seems to have been repaired and reused, and the name of a Roman lady, P. Maximina, daughter of Sextilius Clemens, lightly engraved on the plinth. Trentham sale, 1907." In its present form the statue, as shown by the base, occupied a niche, and I do not think there is sufficient reason to suppose it ever surmounted a tomb. It seems rather to be a portrait statue of the first century A.D. The repairs may be semi-modern; many remain in place notwithstanding rough usage. The inscription was carefully cut in beautiful lettering filled up with red, of which the letters . . . INA SEXTILI CLEMENTIS can be easily made out. The form of the base and the way the statue is inserted into it are characteristic of a large number of Græco-Roman works; the Townley Venus, for instance, is very similar, and the little Venus from Ostia is also like it, except that the outer base is not moulded. To me there seems every probability that the name was put on it at once, and not after a long interval. Many statues are known which are similar to this one, and they must be variants of some famous original, perhaps by Praxiteles. One of the group of Muses found on a relief at Mantinea closely resembles our statue. Unless the claim is made that the little Trentham lady is a great master-work, the source of the series, it is difficult to understand what the hoped-for originality can have been. "Original" or not, it is altogether ineffective in its present position, where a really strong note—a full stop, not a mere comma—is required. Moreover, placing it here in the chief position is choosing this elegant little eclecticism as one of the most worshipful works in the whole Museum. It is out of scale in every sense.

I remember in comparison, after so many years, my first sight, through that long vista in the Louvre, of the Venus of Melos. A master-work should be put in such a proud place or the seeming shrine must be left empty; the little lady of Trentham is not to the manner born and does not fill the position. The Caryatide of the Erechtheum would make a dominating and noble central figure. As it is, placed at the side as an appendix to the Parthenon groups, there is a tendency to pass it over as a secondary work and "a mere architectural sculpture," whatever that may imply. This authentic work of the great fifth century, however, is of special value as it reflects, in the natural way of direct inheritance, something of the high nobility and sweet grace of the world's masterpiece—the Athene of Phidias. The Caryatide placed at the head of the axis in the Museum would certainly suggest in an enlightening way the central figure of the Parthenon. The objection might be made that to put it in place of the Trentham lady would be to go outside the Elgin Room, but fine works of that collection—the Nike frieze, for instance—are already in the end room, and the Caryatide would be seen in connection with the Elgin Room more perfectly than it is now. It might also be said that it is too high, to which the answer is—No, it is only the pedestal, and

that is too high for any position. As it is, many of the things in the Sculpture Galleries would be better seen from stilts.

An alternative possible occupant of the axial position would be the Demeter of Cnidos, one of the most lovely things of Greek art which survive. After the treasures from the Acropolis it is indeed the chief jewel of the collection. In the modest position it occupies it has charm, but its museum value is largely spent without effect. The housing of several silly prentice-work pigs and calves in the same little pen with it (just because they were found on the same site) lacks proportion or humour. If the Demeter were placed at the end of the great vista and away from the litter of pigs, every casual visitor would understand without telling that this goddess was to be looked at with such sight as he had preserved from Townley blandishments.

A third nomination for the supreme position would be the colossal head of the Asklepios of Melos. This again has the dominating arresting quality. Yet another possibility would be the Apollo of Cyrene, a work inferior to the others, but large and in its way authenticated and fine. Failing the transfer of a large-scale piece of sculpture to this key position, I would suggest that the big and finely decorated upper drum of the fourth-century Ionic column from Halicarnassus, now rather hidden away in the annexe, would at least not mislead the gaze. In any event, even if the little lady is kept here a little longer, the back wall should be "rehung" symmetrically to the axial line. The original part of the Nike frieze as the most precious thing now in this gallery should be considered for this position. I should also like to see the Sigeum relief (a sculptured statue-basis) brought out from its dark corner.

Most of the other vistas in the Department of Sculpture are not adequately terminated; the backward look along the main axis is occupied by a poor imitative figure described as "Diana, archaistic work: Rome, 1st Century."

Another important reconsideration is the old tradition of hanging things too high. It was a superstition of the middle of the nineteenth century to have pictures—you had to have them—and then hang them close up to the ceiling where the flies would see them. After this fashion the Metopes of the Parthenon are placed where they might only be seen if a ladder were provided—I believe it was thought an approximation to their original position, but as it is we lose either advantage, that of the Acropolis or the Museum. The delicate little Nike frieze with its miniature figures is also quite "skied." Even the frieze of the Parthenon is above "the line"; to really see the heads you must go to the Louvre. In the end room several fine sepulchral reliefs are high on the wall, and over the door to the Director's offices are some late but interesting sarcophagus fronts which nobody can have examined since they were put in their places.

Finally, would it be possible that some more regular plan could be devised by which access could be gained to the second museum in the cellars? A shy person does not like to make a special application more than about once in two years.

All I have said springs from a blundering interest in these things: on the one side I am conscious that it is fussy and absurd to be interested, on the other it is supposed that the Museum is maintained to interest ordinary people. Perhaps it is impossible to be quite reasonable.

Visitors must not suppose that all is finally known about the works exhibited: they have the perpetual interest of puzzles to be solved. Even from the scientific aspect the most studied works, like the Parthenon frieze, still allow of fresh little discoveries. Thus the Museum authorities have very recently put a small fragment into

its place which explains the attitude of the lovely Aphrodite of the Eastern frieze. Her left foot rested on its toes in such a way as to throw the knee up on which Eros leaned. I may here record three little observations. One of the horses in the frieze has a trace of a painted circle in its eye, which is enough to show that all the eyes were painted. Several parts and details otherwise incomplete must have been indicated in painting. A striking instance of this is the sceptre held by Zeus: a short middle length is carved, the bottom third must have been attached in bronze, while the upper third was painted; this is proved by comparison with the corresponding figure on the right of the centre—Athena, who held a long spear slanting at a similar angle to the long sceptre of Zeus. These strong symmetrically opposed lines, so / . . . \ would have been of great importance in the composition.

A delicate female foot has for long been attached to the male body of the Citizen furthest to the left from the group of Gods. The fall of the drapery and the line of the shin of the neighbouring figure are further proofs that this fragment is not in place. I may suggest, but this is a separate point, that the fragment really contains parts of the figures 2 and 3; it looks, indeed, as if it would fit over the slanting broken edge of 2. If this should ever in the future prove so, it would allow of a more perfect "restoration" of 3, incidentally correcting Carrey's drawing. The figure turned to the front and looked back, so that the right foot must have been in the position of that on the fragment.

W. R. LETHABY.

EXHIBITIONS OF THE WEEK

HAMPSTEAD ART GALLERY.—Paintings and Drawings by Lucien Pissarro.

INDEPENDENT GALLERY.—Pictures by Félix Vallotton.

TWENTY-ONE GALLERY.—Paintings by F. Sancha.

LEICESTER GALLERIES.—Paintings of Cornish Life and Landscape by Harold and Gertrude Harvey.

It is well worth while making the journey up to Hampstead to see the collection of oil paintings and coloured-chalk drawings by Lucien Pissarro. It is undoubtedly the most interesting exhibition showing in London at the moment. Lucien Pissarro may not be a great artist, and he has not got the full vigour and spontaneity of Camille Pissarro, his father; but he is an eminent minor landscape painter. And his work is more impressive in the collection than when taken in isolation. This is characteristic of nearly all sincere and independent painting: whereas the ostentatious stuff is far better taken in single doses.

To hold an exhibition so soon after that of Camille Pissarro's work at the Leicester Galleries is deliberately to challenge comparison. But apart from this the inner affinities between father and son make comparison unavoidable. Lucien Pissarro is fundamentally a derivative painter, although a good one, and if the influence had not been his father, it would have been someone else, and this someone else would have been one of the most important things about Lucien Pissarro's work. As it is, this work, is Camille Pissarro brought up to date, but with a flagging of the early inspiration. The colour is sharper and more metallic, there is a greater division of tones, and while the passion for staccato light effects is maintained, there is also a greater emphasis on form and structure in the spatial sense of the terms. Hence the love of bare trees with their intricacies of branch formations, and of the contrasts in tone, size and in direction of movement between different trees in the summer bearing their full mass of leaves. Nevertheless, for all this closer conformity with contemporary formulae about structure and decoration, the inner psychological structure or form of Lucien's pictures is inferior to that of Camille's, because there is a great deal in them which is lifeless and devoid of significance. Take, for instance, the barge in the right-hand corner of No. 20, "The Thames from Lambeth." The lines of it are copy-book work. And even when there is no glaring lapse such as this, and the emotional level is well sustained, yet the emotion itself is somehow just a little flat. At first sight our enthusiasm is aroused, but soon a feeble grows that behind the brushwork and the layer of

Thurs. 21. School of Oriental Studies, 12 noon.—"Africa before 1500," Lecture III., Miss Alice Werner.
University College, 5.30.—"Jutland," Sir George Aston.
University College, 5.30.—"Italian Literature,"
Lecture I., Professor A. Cippico. (In Italian.)
Child-Study Society, 6.—"A Psychological Study of
the Delinquent Child," Dr. A. R. Abelson.
London School of Economics, Clare Market, 6.—
"Forms of Industrial Self-Government," Lecture II.,
Professor L. T. Hobhouse.
Royal Numismatic, 6.—"Mints of Vespasian," Mr. H.
Mattingly; "A Sterling of John of Bohemia, 1346,"
M. Bernays.

Fine Arts THE BRITISH MUSEUM AND THE MUSES

SOME CENTENARY REFLECTIONS.—II.

ANY large rearrangement of the Greek Sculpture would raise questions of grouping. It is certain that single works not only need friendly support, but that their apparent value may be greatly enhanced by well-chosen neighbours. For instance, the finest Mycenaean group in any museum in the world, except that at Candia, could be formed within the frame of the great doorway of the Treasury of Atreus. The two pieces of the sculptured oxen dado might be made much more of; Mr. Hall rightly speaks of them as the finest fragments of Ægean sculpture which exist. As it is they are shown in a haphazard way, the legs of the second piece being at a higher level than the head of the first. If mounted properly with drawn lines suggesting the restorations—one ox charging with his head down, and the other with his head bent back to his shoulder—it would be evident to all what lively pieces these were. Then a few of the pots and some casts of the wonderful ivories and gems actually in the Museum might also be grouped here. The dismembering of what is one body of art into several watertight compartments largely destroys its teaching power. In a similar way a typical early Athenian group representative of the age of Pisistratus might be formed around the remarkable archaic cult-statue from the temple at Rhamnus. This precious broken image, which stands forlorn in a corner with the Lycian sculptures, is a sister work of the famous *Korai* found on the Acropolis, and by comparison with those a drawn restoration might confidently be made. If Inwood's beautiful early Ionic capital brought from Athens and a few selected vases were associated with this statue, they would tell their story better, the beauty value of each would be enhanced, and together they would make an impression. Small groups of vases would greatly gain by separation from the multitude—it is now very difficult to see a vase for the pottery. Some selected vases set out on marble tables in the Munich Museum appealed to me more than any others I have seen. Many other centres of gravity might be formed from the works of local schools. Thus a fine Rhodian *stele* has recently been acquired and put with the Townley collection high up on the wall, while in the basement at least two excellent heads, 1781 and 1783, are banished. The *stele*, I may say in passing, is in fine preservation, and it should be brought down where the surface could be seen; it is, I think, entire—not a fragment, as suggested. Sculptures from Cyrene are sprinkled all over the galleries; but nowhere is there a special centre for this late Hellenistic school. Occasional minor exhibitions would be valuable to students; objects might be temporarily brought up from those mysterious cellars, and the collections of valuable drawings could be made known. The introduction of a few green plants might help the "atmosphere" of the Museum.

Out of such reconsiderations and rearrangements a yet more exquisite manner of exposition might be developed. Uttermost order, dustless cleanliness, and ceremonial presentation are museum essentials; then all the descriptions should be kept up to date. Visitors have a right not to be betrayed by too antiquated information. Authorities cannot notice all the trivial suggestions that are put out, but it is their business to know at once what is proved, and even to welcome a probability.

The places of honour in the Museum are not occupied by the most honourable works. The long vista through the gallery of the Parthenon marbles is terminated by a rather feeble figure thus described: "Statue of a Mourning Woman which has probably surmounted a tomb: Attic work of the fourth century B.C. (?) At a later period the figure seems to have been repaired and reused, and the name of a Roman lady, P. Maximina, daughter of Sextilius Clemens, lightly engraved on the plinth. Trentham sale, 1907." In its present form the statue, as shown by the base, occupied a niche, and I do not think there is sufficient reason to suppose it ever surmounted a tomb. It seems rather to be a portrait statue of the first century A.D. The repairs may be semi-modern; many remain in place notwithstanding rough usage. The inscription was carefully cut in beautiful lettering filled up with red, of which the letters . . . INA SEXTILI CLEMENTIS can be easily made out. The form of the base and the way the statue is inserted into it are characteristic of a large number of Græco-Roman works; the Townley Venus, for instance, is very similar, and the little Venus from Ostia is also like it, except that the outer base is not moulded. To me there seems every probability that the name was put on it at once, and not after a long interval. Many statues are known which are similar to this one, and they must be variants of some famous original, perhaps by Praxiteles. One of the group of Muses found on a relief at Mantinea closely resembles our statue. Unless the claim is made that the little Trentham lady is a great master-work, the source of the series, it is difficult to understand what the hoped-for originality can have been. "Original" or not, it is altogether ineffective in its present position, where a really strong note—a full stop, not a mere comma—is required. Moreover, placing it here in the chief position is choosing this elegant little eclecticism as one of the most worshipful works in the whole Museum. It is out of scale in every sense.

I remember in comparison, after so many years, my first sight, through that long vista in the Louvre, of the Venus of Melos. A master-work should be put in such a proud place or the seeming shrine must be left empty; the little lady of Trentham is not to the manner born and does not fill the position. The Caryatide of the Erechtheum would make a dominating and noble central figure. As it is, placed at the side as an appendix to the Parthenon groups, there is a tendency to pass it over as a secondary work and "a mere architectural sculpture," whatever that may imply. This authentic work of the great fifth century, however, is of special value as it reflects, in the natural way of direct inheritance, something of the high nobility and sweet grace of the world's masterpiece—the Athene of Phidias. The Caryatide placed at the head of the axis in the Museum would certainly suggest in an enlightening way the central figure of the Parthenon. The objection might be made that to put it in place of the Trentham lady would be to go outside the Elgin Room, but fine works of that collection—the Nike frieze, for instance—are already in the end room, and the Caryatide would be seen in connection with the Elgin Room more perfectly than it is now. It might also be said that it is too high, to which the answer is—No, it is only the pedestal, and

that is too high for any position. As it is, many of the things in the Sculpture Galleries would be better seen from stilts.

An alternative possible occupant of the axial position would be the Demeter of Cnidos, one of the most lovely things of Greek art which survive. After the treasures from the Acropolis it is indeed the chief jewel of the collection. In the modest position it occupies it has charm, but its museum value is largely spent without effect. The housing of several silly pretence-work pigs and calves in the same little pen with it (just because they were found on the same site) lacks proportion or humour. If the Demeter were placed at the end of the great vista and away from the litter of pigs, every casual visitor would understand without telling that this goddess was to be looked at with such sight as he had preserved from Townley blandishments.

A third nomination for the supreme position would be the colossal head of the Asklepios of Melos. This again has the dominating arresting quality. Yet another possibility would be the Apollo of Cyrene, a work inferior to the others, but large and in its way authenticated and fine. Failing the transfer of a large-scale piece of sculpture to this key position, I would suggest that the big and finely decorated upper drum of the fourth-century Ionic column from Halicarnassus, now rather hidden away in the annexe, would at least not mislead the gaze. In any event, even if the little lady is kept here a little longer, the back wall should be "rehung" symmetrically to the axial line. The original part of the Nike frieze as the most precious thing now in this gallery should be considered for this position. I should also like to see the Sigeum relief (a sculptured statue-basis) brought out from its dark corner.

Most of the other vistas in the Department of Sculpture are not adequately terminated; the backward look along the main axis is occupied by a poor imitative figure described as "Diana, archaistic work: Rome, 1st Century."

Another important reconsideration is the old tradition of hanging things too high. It was a superstition of the middle of the nineteenth century to have pictures—you had to have them—and then hang them close up to the ceiling where the flies would see them. After this fashion the Metopes of the Parthenon are placed where they might only be seen if a ladder were provided—I believe it was thought an approximation to their original position, but as it is we lose either advantage, that of the Acropolis or the Museum. The delicate little Nike frieze with its miniature figures is also quite "skied." Even the frieze of the Parthenon is above "the line"; to really see the heads you must go to the Louvre. In the end room several fine sepulchral reliefs are high on the wall, and over the door to the Director's offices are some late but interesting sarcophagus fronts which nobody can have examined since they were put in their places.

Finally, would it be possible that some more regular plan could be devised by which access could be gained to the second museum in the cellars? A shy person does not like to make a special application more than about once in two years.

All I have said springs from a blundering interest in these things: on the one side I am conscious that it is fussy and absurd to be interested, on the other it is supposed that the Museum is maintained to interest ordinary people. Perhaps it is impossible to be quite reasonable.

Visitors must not suppose that all is finally known about the works exhibited: they have the perpetual interest of puzzles to be solved. Even from the scientific aspect the most studied works, like the Parthenon frieze, still allow of fresh little discoveries. Thus the Museum authorities have very recently put a small fragment into

its place which explains the attitude of the lovely Aphrodite of the Eastern frieze. Her left foot rested on its toes in such a way as to throw the knee up on which Eros leaned. I may here record three little observations. One of the horses in the frieze has a trace of a painted circle in its eye, which is enough to show that all the eyes were painted. Several parts and details otherwise incomplete must have been indicated in painting. A striking instance of this is the sceptre held by Zeus: a short middle length is carved, the bottom third must have been attached in bronze, while the upper third was painted; this is proved by comparison with the corresponding figure on the right of the centre—Athena, who held a long spear slanting at a similar angle to the long sceptre of Zeus. These strong symmetrically opposed lines, so / . . . \ would have been of great importance in the composition.

A delicate female foot has for long been attached to the male body of the Citizen furthest to the left from the group of Gods. The fall of the drapery and the line of the shin of the neighbouring figure are further proofs that this fragment is not in place. I may suggest, but this is a separate point, that the fragment really contains parts of the figures 2 and 3; it looks, indeed, as if it would fit over the slanting broken edge of 2. If this should ever in the future prove so, it would allow of a more perfect "restoration" of 3, incidentally correcting Carrey's drawing. The figure turned to the front and looked back, so that the right foot must have been in the position of that on the fragment.

W. R. LETHABY.

EXHIBITIONS OF THE WEEK

HAMPSTEAD ART GALLERY.—Paintings and Drawings by Lucien Pissarro.

INDEPENDENT GALLERY.—Pictures by Félix Vallotton.

TWENTY-ONE GALLERY.—Paintings by F. Sancha.

LEICESTER GALLERIES.—Paintings of Cornish Life and Landscape by Harold and Gertrude Harvey.

It is well worth while making the journey up to Hampstead to see the collection of oil paintings and coloured-chalk drawings by Lucien Pissarro. It is undoubtedly the most interesting exhibition showing in London at the moment. Lucien Pissarro may not be a great artist, and he has not got the full vigour and spontaneity of Camille Pissarro, his father; but he is an eminent minor landscape painter. And his work is more impressive in the collection than when taken in isolation. This is characteristic of nearly all sincere and independent painting: whereas the ostentatious stuff is far better taken in single doses.

To hold an exhibition so soon after that of Camille Pissarro's work at the Leicester Galleries is deliberately to challenge comparison. But apart from this the inner affinities between father and son make comparison unavoidable. Lucien Pissarro is fundamentally a derivative painter, although a good one, and if the influence had not been his father, it would have been someone else, and this someone else would have been one of the most important things about Lucien Pissarro's work. As it is, this work, is Camille Pissarro brought up to date, but with a flagging of the early inspiration. The colour is sharper and more metallic, there is a greater division of tones, and while the passion for staccato light effects is maintained, there is also a greater emphasis on form and structure in the spatial sense of the terms. Hence the love of bare trees with their intricacies of branch formations, and of the contrasts in tone, size and in direction of movement between different trees in the summer bearing their full mass of leaves. Nevertheless, for all this closer conformity with contemporary formulae about structure and decoration, the inner psychological structure or form of Lucien's pictures is inferior to that of Camille's, because there is a great deal in them which is lifeless and devoid of significance. Take, for instance, the barge in the right-hand corner of No. 20, "The Thames from Lambeth." The lines of it are copy-book work. And even when there is no glaring lapse such as this, and the emotional level is well sustained, yet the emotion itself is somehow just a little flat. At first sight our enthusiasm is aroused, but soon a feeling grows that behind the brushwork and the layer of colour

there is hiding a photograph. This, of course, is mere metaphor designed to throw our meaning into relief, and it is misleading in the sense that it leaves out of account the very considerable charm of these paintings, their dignity and serenity, their admirable absence of self-consciousness and virtuosity, whose place is filled by a steadiness of purpose and refinement of taste which touches the border line between creation and scholarship.

Félix Vallotton will already be known to English readers of Meier-Graefe's "Modern Art" as the author of some drawings reproduced in the first volume, and it may have been a source of speculation to some of these readers why Meier-Graefe, who is in many respects an acute critic, should have chosen to include these drawings. For they are decidedly clumsy. The present exhibition does not provide any satisfactory solution, for the works there are very self-satisfied and very even in their accomplishment. But it remains the accomplishment of mediocrity.

This may be thought rather too strong and emphatic a position to take up. It would be so, if there were not a danger of M. Vallotton being hailed as the first-rate artist which, in our opinion, he definitely is not. He strikes just that mean between the modern "experimental" and the conservative styles which might make an immediate appeal to the popular sensibility. That there should be some mean of this kind we readily admit; but M. Vallotton really attains, not a mean, but a compromise. He attracts both by his summary simplification and his vigorous realism; yet neither is completely effective. The simplification is insensitive and the realism illusory. No. 12, "La Mer à Saint Malo," is an admirable instance. There are two main motifs in the picture: the stark tones of the rocks jutting out into the sea and the diversified repetition of the curvature of the wave lines running in between the rock partitions. This is a general analytical statement of something which might itself be charged with a deep and unique emotion. Yet the actual lines and tones of the picture are themselves just this very generality. Similarly with the studies of people. Strong emphasis is placed on the three-dimensional character of the body. In No. 5, "Collier bleu," the chest of the lady is unmistakably a channel for breathing; yet this does not carry in itself any æsthetic value. After our first exclamation, we coldly set to work to find out how the effect was produced. There are, of course, numerous large-sized still lives. There is no clear need for such big pictures. Certainly a picture does not gain intrinsically by being small, but it stands more chance of concealing its weaknesses and it condenses and concentrates its charms. M. Vallotton's still lives have a specious realism, and the broad treatment produces the customary decorative effect, but there is a lack of research, of intensity and of imaginative effort.

Passing immediately from M. Vallotton's pictures to those by M. Sancha at the Twenty-One Gallery, we do not have the sensation of contact with a new individuality. There is no continuous connection between the two collections of pictures, but we still move in the same circle. The contemporary spirit investing the two artists is more potent than their own creative force. M. Sancha is less stolid and reserved; but he expresses his feeling in similar terms, and his feeling is of much the same order. He has a more conscious leaning towards irregular, contrasting effects: the pattern of the swirling eddies made by the tidal movement in the Thames, the lonely circle of light of a shaded street lamp, the town lights striking quaint shadows with the forms of park trees. These stir in him an impulse which finds an echo in our own sentiments. But he does not explore the impulse sufficiently. He does not penetrate much further than we do ourselves into our hurried impressions.

The most pleasant feature of Mr. Harold Harvey's paintings is their colour. It is not his own invention, any more than are the bright colours of the modern fashions in dresses the invention of those whom they adorn. Nevertheless, these colours are distinctly preferable in our eyes and in our contemporary circumstances to the dingier colours of yesterday. Three different influences can be detected in Mr. Harvey's paintings: the Newlyn influence (typical fishermen and boys playing whistles), the John Strang influence (Madonna with a blue shawl and a hilly background), and that of the International Society's luxuriant still lives and sun-dappled interiors. Perhaps this is what a daily newspaper meant when it said that Mr. Harvey has a "nice taste in the choice of his subjects."

A. H. H.

Music

PLAIN AND EASY

MUSICAL text-books are not as a rule diverting to the general reader; an increasing number of them in these days, it is true, profess to cater for his needs rather than for those of the avowed student, but if he opens their pages at all he is usually in quest of instruction rather than entertainment. To those who are willing to put up with a little of the former in the hope of obtaining a reasonable measure of the latter, Morley's "Plaine and Easie Introduction to Practicall Musick" is to be commended. It is cast in dialogue form. So, for the matter of that, is the "Gradus ad Parnassum," which is a kindly work enough, and even acquires a certain sprightliness when translated into French. But Fux lacked the broad humanity and keen dramatic instinct of his English forerunner, and the "Gradus" will never be enrolled in the glorious company of the bed-books. The "Plaine and Easie Introduction," however, has claims that merit serious consideration.

The protagonists are three in number, and their names—Philomathes, Polymathes, Master—give an indication of the part each has to play. The immediate cause of the events related in the book is the discomfiture of the first-named at a "banket" given by one Master Sophobulus on the previous night, when,

Supper being ended and Musicke bookes (according to the Custome) being brought to the table; the Mistresse of the house presented me with a part, earnestly requesting me to sing: but when, after many excuses, I protested unfainely that I could not, Everyone began to wonder. Yea, some whispered to others, demanding how I was brought up: so that upon shame of mine ignorance, I goe now to seeke out mine old friend, Master Gnorimus, to make my selfe his scholler.

He would hardly have been so sensitive to-day. Even the Master was rather surprised:

Ma. You tell me a wonder, for I have heard you so much speake against that art, as to tearme it a corrupter of good manners, and an allureme to vices: for which many of your companions tearmed you a *Stoick*.

Phi. It is true, but I am so farre changed, as of a *Stoick* I would willingly make a *Pythagorian*. And for that I am impatient of delay, I pray you begin even now.

Ma. With a good will: But have you learned nothing at all in Musicke before?

Phi. Nothing. Therefore I pray begin at the very beginning, and teach me as though I were a childe.

Ma. I will do so: and therefore behold, here is the Scale of Musicke, which we tearme the Gam.

At this point the book really begins. The first two parts of it are devoted to an orthodox (though hardly plain or easy) exposition of the traditional theories of Moods, Prolations, Proportions, Ligatures, and so forth, jealously preserved and handed down from generation to generation of musical craftsmen, although they had ceased to have the slightest bearing on the practical composition of the period. Even the ingenuous Philomathes soon begins to fidget:

This is easie and verie profitable: therefore seeing you have set downe the ancient *Moodes* (which hereafter may come in request, as the shotten-bellied doublet and the great breeches), I pray you come to the declaration of those we use now.

All through these first two books it is most entertaining to watch how Morley carefully and ostentatiously builds up the usual elaborate scaffolding of pedantry, and then gives it a sly push to show how easily it tumbles down again. He is particularly felicitous in his handling of the doctrine of Proportion, which by that time had become virtually a professional conspiracy to prevent the layman from suspecting the simple truth that every minim is the equivalent of two crotchets. With solemn complacency he draws up a table containing "all the usual Proportions," (O the unctuousness of that "usual"!), and explains to

Philomathes that if you want, for instance, to give one of your parts a cross rhythm (as we should call it) in 24/42 time, all you have to do is to follow the lines in the table from their starting-point until they converge, and there, in the angle of concourse, is what you require. *Proportio supertripartiens quartas*. It is so simple. All the singer has to do is to keep time. A demonstration from the works of one Julio Renaldi follows, and again the pupil betrays a deplorable scepticism :

Phi. This hath been a mightie mus call furie, which has caused him to show such diversitie in such small bounds.

Ma. True, but he was moved so to doe by the wordes of his text : which reason also moved *Alexandro Striggio* to make this other, wherein you have one point handled first in the ordinarie Moode through all the parts, then in Tripla through all the parts, and lastly in proportions, no part like unto another.

It looks as if there might be trouble ahead, but the truthfulness of both master and pupil is equal to the occasion :

Phi. Now I think you may proceed to the examples of your other proportions.

Ma. You say well : and therefore take this song, peruse it, and sing it perfectly ; and I doubt not but you may sing any reasonable hard wrote song that may come to your sight.

The tune of this edifying ditty cannot be set down here ; the words are as follows :

Christes crosse be my speed
In all vertue to proceede.
A b c d e f g
H i k l m n o p
Q, r, s and t
Double w v x with y
Ezod and per se.
Tittle tittle est Amen,
When you have done, begin again.

In the third book Polymathes appears on the scene, chiefly to show how far he has been outstripped by Philomathes, and (by inference) how far superior the Master's teaching is to that of the rival pedagogue, "Maister Bouldie," of whom a lively picture is given. He was evidently in the habit of extemporizing descant with a friend, and once more we find the unlucky Proportions being made to serve as whipping-boy :

What ? saith the one, you keepe not time in your proportions you sing them false (saith the other) what proportion is this (saith hee) *Sesqui-paltery* saith the other : nay (would the other say) you sing you know not what, it should seeme you came latelie from a Barbers shop where you had *Gregory Walker* or a *Curanta* plaide in the newe proportions by them lately found out, called *Sesquibinda*, and *Sesqui harken-after* . . .

Nor had he the modest, self-depreciating disposition of our own Master :

Though of others he were esteemed verie good in that kind, yet did none thinke better of him than hee did of himselfe : for if one had named and asked his opinion of the best composers living at this time, he would saye in a vaine glorie of his owne sufficiencie ; tush, tush (for these were his usuall wordes), hee is a proper man, but hee is no discanter, hee is no discanter ; there is no stufte in him, I will not give two pinnes for him except he hath descant.

Morley's discourse on the Madrigal is full of interest, but a discussion of his views must be reserved for some future occasion. The dialogue throughout this book is of the liveliest—the censure of a false ending, for example :

you change the aire of the song, which is as much as to wrest a thing out of his nature, making the Asse leape upon his Maister, and the Spaniell bear the load,

or the commendation of those "famous English-men," who never thought it greater sacrilege to spurne against the Image of a Saint, then to take two perfect cordes of one kind together.

The first attempt at a five-part fugue is too good an opportunity to miss :

Phi. I have at length wrested out a way : I pray you Sir peruse it and correct the faults.

Ma. You have wrested it out in deede : as for the faults they be not to be corrected.

Phi. What ? is the lesson so excellent well contrived ?

Ma. No : but except you change it all you cannot correct the fault ; which like the hereditarie leprosie in a man's body is incurable without the dissolution of the whole.

One could go on quoting *ad infinitum*, but this article is already outrunning its course. It is impossible, however, to take leave of this charming book without a glance at its concluding sentences, inimitable blend as they are of Elizabethan urbanity and Platonic rectitude :

Pol. If it were possible to do anything which might countervail that which you have done for us, we would shew you the like favour in doing as much for you : but since that is impossible, we can no otherwise requite your curtesie than by thankful minde and duetifull reverence : which (as all schollers do owe unto their Maisters) you shall have of us in such ample manner, as when we begin to be undutifull, we wish that the World may know that we cease to be honest.

Ma. Farewel, and the Lord of Lords direct you in all wisdom and learning, that when hereafter you shall be admitted to the handling of the weightie affairs of the common weath, you may discreetly and worthily discharge the offices whereunto you shall be called.

Pol. The same Lord preserve and direct you in all your actions, and keepe perfect your health, which I feare is already declining.

His fears were justified : the Maister was not the man he had been, and he died some five years later. Some pessimists may lament that we have no teachers like him nowadays. I am not so sure of that ; at any rate, I shall try next week to persuade my readers that a more optimistic view is not altogether unjustified. R. O. M.

CONCERTS

EITHER we struck a very bad patch last week, or the standard of performance in London is getting phenomenally low. In any case, a detailed account of the recitals we attended then would simply resolve itself into a melancholy and monotonous enumeration of elementary faults of style and execution, not interesting to the culprits themselves (for they never believe one), and still less so to the general public. In the middle of the week two young ladies hit on the novel idea of completing their programme by extemporizing on themes sent up by the audience. To justify such an attempt, however, you must possess a facility somewhat beyond that of a student of ordinary nimbleness of wit and a passable knowledge of harmony, and neither of these young ladies had got beyond this standard ; one of them, indeed—again we mercifully forbear to give names—fell some way short of it. Even the Promenades failed us, for the only novelty of the week—a Suite by Gabriel Fauré—proved arid and futile to the last degree.

The only satisfactory event was the Symphony Concert at Queen's Hall on the Saturday afternoon. The orchestra are playing now very much better than they were at the beginning of the season, and they gave us, amongst other things, a good performance of that most evergreen of symphonies, Mozart's in G minor—spoilt only by the breakneck speed at which the last movement was taken. Also, we could welcome back Miss Johanne Stockmarr, who brought with her from the North a new concerto by Stenhammer—one of those unmistakably nineteenth-century works that still contrive somehow to get themselves written in the twentieth. Of course the present day is, musically, a period without an idiom, and composers must now go back before they can go forward—but they must go back a good deal more than fifty years or even a hundred.

Strange that in such a week one can say nothing of a pianist so distinguished as M. Siloti. But he, too, chose the Saturday for his reappearance, and one cannot be in two places at once.

R. O. M.

MR. P. A. SCHOLES has followed up his "Book of the Great Musicians" with a pamphlet entitled "Musical Appreciation in Schools" (Milford, 1s. 6d.), in which he rightly insists that the love and understanding of music is the proper object of musical education, and that the acquisition of dexterity and passing of examinations are secondary matters. The little book contains many valuable hints for teachers who may wish to approach their subject from this ideal standpoint, but who are possibly uncertain how to begin.

Drama

A CRUDE THEME

GLOBE THEATRE.—"Every Woman's Privilege." By J. Hastings Turner.

WE may not always swallow with avidity the themes or theses round which Mr. J. Hastings Turner weaves his plays, but we can always be sure that he will put a number of good things into them. He would, however, be well advised to follow the rule of the pantomime producers and cut out all the epigrams that do not get a full laugh after the first night. There would still be enough left to ensure an amusing evening.

But if we were amused by "Every Woman's Privilege" we also felt that we were getting fresh evidence of Mr. Shaw's favourite contention that the last home of lost causes and forsaken beliefs and impossible loyalties is always the theatre. One of these moth-eaten beliefs provides the guiding-idea of "Every Woman's Privilege." It is the notion that because a girl is independent and "progressive," and takes a lodging in London not far from the rooms of a young man with whom she hopes to work in the cause of Socialism, she must needs be incapable of realizing that she has a sex, and therefore incapable of taking care of it. When Sir James Lavory, who is the father of the unmanageable Dahlia, and Mortimer Jerrold, a nasty middle-aged epigrammatist who has determined to marry her, find all other means of bringing her to reason fail, they remind each other that she has never been faced by "a man with the lid off." Mortimer therefore decides to break into her rooms at night and thoroughly frighten her—the father, of course, waiting in the hall to see that no crockery is really broken. Now, as Dahlia came of an athletic and hunting family, we should expect her to knock down Mortimer (an extremely jaded specimen) with a piece of furniture and continue the discussion on that basis. Actually it works out differently, partly because Dahlia has a hidden lady friend acting second for her unknown to Mortimer, and partly because, while Mortimer has scruples at the last moment, Dahlia finds that, at any rate so long as it is only a question of hugging, it is really not so unpleasant after all.

And there Dahlia falls all to bits. For unless her desire to live an energetic, independent life was sheer humbug she would never have consented, as she does in the end, to marry a gentleman like Mortimer because of the intoxication of his caresses. And if she was merely a *poseuse*, the author never led us up to the revelation. Perhaps the performers did not quite show us what the author wanted. Miss Marie Löhr was enchanting all through as somebody—but was it the girl Mr. Turner drew? Miss Löhr puts off her femininity with difficulty, and Dahlia must have had rather masculine airs—even if she had a sneaking little seraglio heart. But then Miss Löhr has learned in her time more than a trick or two about acting, so we let her act whatever she pleases and are thankful.

The only other striking thing in the play was Mr. Basil Rathbone's appearance as the shy young man with the red tie, who ought to have been a snare to Dahlia, but who is turned off remorselessly in the last act in favour of the slightly bald "man with the lid off." If Mr. Rathbone is really content to play such parts there is no reason why he should not become a very fine actor. But when we remember what a ravishing *jeune premier* he was in "Peter Ibbetson" we murmur, "What an escape!"

D. L. M.

DON JUAN BARITONO

SHAFTESBURY THEATRE.—"The Great Lover." By Leo Ditrichstein and Frederick and Fanny Hatton.

IT is not a particularly healthy sign when the best plays are written about the theatre. Dramatists ought to be able to portray and actors to embody other types than those of their own world. Yet it is better to have a good play about stage life than a play with no life in it at all, and a good play of stage life has certainly been concocted by the three authors of "The Great Lover."

The title is, perhaps, too serious for what is only a comedy variation on the Don Juan theme. But the Don Juan of the comedy, the baritone Jean Paurel, is a living and, in his way, a lovable person. If he has no morals he at least has no meannesses; he is a virile wooer, no tea-cup philanderer, and his egoism and relentlessness to his rivals have the saving merit of frankness. When the young singer who is destined to replace him asks indignantly why he takes such pains to prevent a possible competitor from getting a hearing, Paurel replies without a touch of cant that it is because he knows that he has now only the wreck of a voice disguised by a perfect technique, and such a voice will not bear comparison with the real thing. This is straightforward enough to make us feel genuine sympathy with Paurel in the only dramatic moment of the piece, when his voice gives way entirely during a performance, and the rival, Sonino, goes on to finish for him and pick up his crown. M. Moscovitch acted this incident with a great deal of power; else there was nothing out of the ordinary in the performance of a part that plays itself.

The authors, it must be owned, have not stopped short with drawing a solid figure for their protagonist. They have sketched in the fantastic, cosmopolitan world of the opera with real skill. Replace the trousers and post-war abbreviated skirts by breeches and hoops, and you might almost at times be watching a dramatized scene from Gozzi's *Memoirs*. There is the Italian conductor (Sig. William Ricciardi) with brazen voice and Cæsarian mask, and the Italian soprano with her murderous jealousies; there are the preposterous Wagnerian artistes, she with lapdog and he with wounded *amour propre* flowing bounteous as the Rhine; there is the severe German conductor of the Bayreuth school (Mr. Michael Sherbrooke marvellously disguised), and the slick young American stage directors like subalterns of a crack army regiment, and the urbane imperturbable manager, Mr. Stapleton—though surely he has "Colonel" Stapleton written all over his dapper little figure—admirably played by Mr. Morton Seltén. An amusing baroque world, indeed, which relieves some tedious sentimental love-passages with a faintly drawn American soprano, in which we can scarcely believe our robust Don Juan would ever have consented to bear a part. Luckily the ending is as it should be, for after a magnificent scene of renunciation—love, art, ambition all surrendered—there is a buzz at the telephone and the voice of a lady. "That little blonde, sir," remarks the faithful valet Potter, played with touching quaintness by Mr. A. E. George. Of course! How could he have forgotten the little blonde? He rushes to the instrument. . . . Admirable, indomitable Don Juan!

D. L. M.

AFTER a long illness Mr. C. N. Williamson died at Bath on October 3. Originally an engineering student, he turned to journalism in 1880, and in 1891 started *Black and White*. His first publication was a life of Carlyle, in 1881; but latterly in collaboration with his wife he had become one of the most familiar exponents of the popular novel. "The Lightning Conductor," "Lady Betty Across the Water" and "My Friend the Chauffeur" were among their most successful productions.

Correspondence

A WARNING TO AUTHORS AND COMPOSERS

To the Editor of THE ATHENÆUM.

SIR,—In view of the rapidly increasing number of men and women seeking to obtain a livelihood by their pens, may I be permitted to draw attention to one of the many undesirable features of the modern literary, dramatic and musical markets? I refer to the appearance of mushroom publishers, agents, schools of authorship, theatrical managers and a host of others, prepared, for a consideration, to help the young author or composer to fame and a supertaxable income. During the last few months an unusually large number of cases have been brought to this office where the novice has lost either MSS. or money which he has, too confidently, entrusted to one or other of the people mentioned. The advertisement columns of many of the dailies and weeklies contain numerous advertisements of unsuccessful writers ready to teach authorship, film-writing experts with addresses at which letters may be called for, agents in one room with the door locked for the greater part of the day, and publishers with little market and less conscience.

It is not suggested that there are no reliable agents, schools of authorship, publishers or theatrical managers, but it is desirable that no author or composer should entrust either his work or his money to agent, publisher, or manager, without making the fullest inquiries beforehand.

I am, Sir, yours, etc.,

G. HERBERT THRING, Secretary,
Incorporated Society

of Authors, Playwrights and Composers.

1, Central Buildings, Tothill Street, S.W.1.

BELLENDEN MSS.

To the Editor of THE ATHENÆUM.

DEAR SIR,—You were good enough on January 16 last to publish a letter from Dr. R. W. Chambers and myself, asking any who knew of manuscripts of Bellenden's translation of Hector Boece's History of Scotland to communicate with us, as we were editing Bellenden for the Scottish Text Society.

It will perhaps interest your readers to know that as a result of that letter we have been fortunate in hearing of several Bellenden MSS. The most important is the Pierpont Morgan copy, a magnificent volume finely illuminated, apparently the original copy written for King James V. Mr. Morgan has most courteously sent it over to the British Museum for our use, and it will form the basis of the text. Use will also be made of the Iveagh-Auchinleck MS. in the University College Library, which Viscount Iveagh most generously presented to University College in 1913, thus saving an important national treasure from leaving this country.

Other MSS. have also come to light in the Register House, Edinburgh, in the Marquis of Bath's Library at Longleat, and in Glasgow.

We shall of course always be glad to hear of any other Bellenden MSS.

Yours faithfully,

WALTER W. SETON.

University College Hall, Ealing, W.

October 8, 1920.

A HUNDRED YEARS AGO

To the Editor of THE ATHENÆUM.

SIR,—Your contributor, of course, is correct in his surmise that the *Examiner* article was "a preliminary study for the later production." I happen to be able to give him the precise facts. In June, 1818, the *Quarterly* having attacked and prejudicially affected the sales of a book of his for the second time, on the ground that "Mr. Hazlitt's knowledge of Shakespeare and the English language are on a par with the purity of his morals and the depth of his understanding," Mr. Hazlitt felt moved to write the article "The Editor of the *Quarterly Review*" from which your contributor quoted. For the rest of this year he was much engaged, in the composition of his lectures on the "English Comic Writes"

and in a little matter of an action for libel against the *Quarterly's* younger brother, *Blackwood's*, which in the month of August had specialized in his morals; but the one having been successfully delivered, and the other settled by cash payment out of court, he found himself in the following January with leisure on his hands. This the *Quarterly* obligingly filled by reviewing his "Lectures on the English Poets." Being of opinion that three attempts upon his reputation were enough from any one source, he took up his earlier article and improved it into the "Letter to Gifford." On other than personal grounds the need for the medicine had not grown less, the *Quarterly* having in the interval mishandled the "Endymion" of a young admirer of Mr. Hazlitt's, as your contributor has most interestingly reminded us.

Yours faithfully,

P. P. HOWE.

October 11, 1920.

PROFESSOR EINSTEIN'S APPOINTMENT

To the Editor of THE ATHENÆUM.

DEAR SIR,—With great interest I read your article entitled "A Question of Prestige" in THE ATHENÆUM of September 3. As a Dutchman I feel proud to tell that Professor Einstein has been appointed as Honorary Professor of Physics at the University of Leyden, to deliver some lectures, while he will continue as Professor in Berlin.

Yours truly,

DR. J. LAUBHORN.

The Hague, October 8, 1920.

NEIGHBOURHOOD BOOK-SHOPS

To the Editor of THE ATHENÆUM.

SIR,—In view of the fact that there is in England at present a deplorable shortage of the type of book-shop which has, apart from its commercial side, also the idea of propagating a love of literature, I draw your attention to the following extract from "A Literary Letter" from New York (*Christian Science Monitor*, Boston, U.S.A., for September 22), which, as an item of news, is rather interesting:

... the plans of the first of the Neighbourhood Book-Shops, which is to open in Park Avenue this autumn. The idea is to let each Neighbourhood Book-Shop reflect the taste and literary capacities of the locality. There is one glory of Park Avenue, another of Wall Street, . . . To each will be allotted in turn its proper shop, and each shop will be small, intimate, and friendly, presided over by someone who loves books, and who is able to convey to customers the idea that he would rather talk about books than sell them.

There is no doubt that this is a laudable ideal, and, should it be successful, some enterprising Briton might care to emulate our cousins in their praiseworthy effort.

I am, Sir,

Your obedient servant,

H. A. SMITH.

13, Sixth Avenue, Manor Park, E.12.

MILTON'S "LYCIDAS"

To the Editor of THE ATHENÆUM.

SIR,—I find ten indisputable non-rhyming lines in "Lycidas," viz., 1, 13, 15, 22, 39, 51, 82, 91, 92, and 161. These comprise the eight mentioned by Mr. J. B. Wallis, with the addition of lines 39 ("desert caves") and 92 ("gentle swain").

I am, Sir,

Yours faithfully,

J. H. HOBBS.

77, Knatchbull Road, S.E.5.

MESSRS. MACMILLAN kindly inform us that the novels by Mr. Hardy to be translated into Spanish (see p. 509) are these: "The Well-Beloved," "The Hand of Ethelberta," "A Pair of Blue Eyes," "Jude the Obscure," "Far from the Madding Crowd," and "Tess of the D'Urbervilles." "A Pair of Blue Eyes" and "Far from the Madding Crowd" are to appear in Swedish also, together with "The Return of the Native," "The Woodlanders," "The Mayor of Casterbridge," and "Under the Greenwood Tree."

Foreign Literature

M. BOURGET AS ALIENIST

ANOMALIES. Par Paul Bourget. (Paris, Plon-Nourrit. 7fr. 50.)

THE coming of "Anomalies" and the idea which it represents was inevitable. It was certain that M. Bourget in his unceasing search for motives and his dissection of emotions would desire at last to study the fountain-head of emotion, and have recourse to the most fashionable science of the day. The problem which is here attacked is that of responsibility, and M. Bourget attacks it now no longer as an amateur, but fortified, perhaps even overburdened, by the lore of Freud and the alienists. He puts before us a series of "cases," a list, as he himself has it, of stars forced from their normal orbits.

"Ma Maison de Saint-Cloud," for example, is a study in what Freud calls *Flucht in die Krankheit*, the escape of a creature ill-used by the real world to that mania which offers him refuge and comfort. It tells of a poor little tailor who comes to believe himself owner of a beautiful house which he has once seen, with a notice-board announcing that it is to let. He makes a round of the antique dealers of Paris to choose treasures fit for its adornment. He furnishes it gradually, in imagination, from attic to cellar, marries, also in imagination, a charming girl to be its châtelaine, while all the time he is slaving to keep himself and his wretched wife and children alive. Finally he informs a customer who comes to inquire for him that "M. Dupin est à sa maison de Saint-Cloud." The words once spoken aloud, the spell is broken. He becomes a raving lunatic. Cured by a great brain specialist, he attempts the life of the man who has withdrawn him from his paradise.

"Le Mythomane" is the story of a Parisian boy in war-time, so haunted by the idea of German spies that he invents his own repatriation from occupied territory in the service of the Germans to point out to their agent the spots at which the Gothas' bombs have fallen. He is brought to the police, who bid him keep his appointment. Followed by them, he actually accosts and speaks with a man in the darkness. The fellow, on being arrested, declares himself to be a Swiss named Schwartz, in Paris under an assumed name. The police naturally think they have brought off a coup, but, as the ingenious inspector who unravels the child's "mythomania" points out, it is a classic case of judicial error, which is "tousjours la rencontre d'un hasard et d'un faux témoignage."

In "L'Aveu menteur" there is a double study of perversity—the honourable boy who steals money from his father under the influence of a constantly recurring suggestion, and the clerk who in a fit of delirium accuses himself of the theft.

It is not easy to convey an idea of the delicacy of M. Bourget's handiwork by bald summaries, but we have been baffled to find a better method in the case of "Anomalies." These stories are worthy to rank with their creator's finest work, and show no traces of that fatigue which has been discernible in his recent novels. "Le Mythomane" and "L'Aveu menteur" show how great are the possibilities of the detective-story, fallen into sad decadence of late, when treated in this manner. M. Bourget has but touched the fringe of his subject, and one wonders what imitators will make of it. Science has advanced very considerably since "Crime and Punishment" was written. One can foresee the up-to-date novelist of the type depicted by M. Bourget himself in "La Duchesse bleue" following the psychologist as the

jackal the tiger. And if the psychologist, why not the biologist? In "Télépathie" M. Bourget deals with the sentiments of a little dog cured of cataract by an operation. It is but a step from Freud and Dupré to Steinach. And then for the really daring there will be a yet more magnificent height to scale, and we shall have the first Einsteinian novel.

C. F.

THE "SAINETE" OF MADRID

SAINETES. By Carlo Arniches. (Madrid, Casa Editorial Calleja. 1 pta. 50.)

THE "Sainete" is a dramatic form which has an interesting, if not very ancient history. The plays of Lope de Vega and Calderón, as given in their lifetime, were not continuous performances; a musical entertainment was put in at the beginning, and (generally) at the end, and between the acts as well, so that the show became a sort of composite sandwich in which three slices of bread (the three acts) were separated by different kinds of jam and coated outside with sugar.

The prologue ("loa") was followed by the first act of the play; then came a comic musical interlude, the "entremes"; while between the second act and the third acts there was a "baile" or ballet. The "Sainete" is a late form of Entremes. In the fourteenth century and the beginning of the fifteenth the word "entremes" was used not so much for the performance as for a set of wooden figures, which at first were fixed in a definite position (as they are now in Spain and Italy) in groups representing the Nativity, and afterwards seem to have turned into an awkward kind of marionette. The Entremeses exhibited in Barcelona for the entry of Alfonso V. in 1424 were sets of wooden figures; but Valencia had already got beyond this stage, for in 1415 men were paid for singing in Entremeses. Exhibitions of the same kind were given in Castile, where they were called "momas," and in Portugal; in Italy they grew into musical intermezzi, like those performed at the Court of the Medici in Florence in the sixteenth century. In the Spain of Charles V. Entremeses were put into religious "autos" and other serious entertainments to liven them up; and they never lost the character of lightness and humour. Music naturally formed part of them, and one or two musicians were generally put down in the list of dramatis personæ. Cervantes produced several Entremeses; and they were written by all the great Spanish dramatists. Some of them were entirely sung—like many of those published by Quiñones de Benavente about 1645. Others were parodies of serious plays by Calderón.

The "Sainete" was a musical entertainment of this kind, which grew out of the Entremes and was not really distinct from it. The word was used in a wide sense for anything witty; originally it was a word used in cookery. A diminutive of "sain" (grease or fat), it was applied to a well-seasoned dish; and then it was used generically for any kind of theatrical interlude. About 1700 the livelier musical entremeses seem generally to have been called "sainetes"; towards the end of the century the word was used for the comedies of Ramón de la Cruz, the Spanish (or rather, Madrilenian) counterpart of Goldoni. Sainetes are still being written, sometimes with music and sometimes without; in the latter case they are little more than curtain-raisers. The little square volume of Sainetes by D. Carlos Arniches contains some of the most successful of recent years. Some of them have music; and the prose dialogue drops naturally into verse as the voice naturally breaks into song. They are all full of life and intensely Madrilenian; all "muy castizos," in fact.

J. B. T.

The Week's Books

*Asterisks are used to indicate those books which are considered to be most interesting to the general reader.

PHILOSOPHY.

- Armstrong (C. W.).** The Mystery of Existence and a Brief Study of the Sex Problem. 7½x5. 197 pp. Grant Richards, 6/n.
- Kingsford (S. M.).** Psychical Research for the Plain Man. 7½x5. 277 pp. Kegan Paul, 6/n.
- Laird (John).** A Study in Realism. 9x6. 240 pp. Cambridge Univ. Press, 14/n.

RELIGION.

- Book of Jewish Thoughts.** Selected and arranged by the Chief Rabbi (Dr. J. H. Hertz). 7½x5½. 383 pp. Milford, 4/6 n.
- Creeks and Christianity,** by Lampadephoros. 7½x4½. 31 pp. Stock, 1/n.
- Lees (G. Robinson).** The Life of Christ. 9½x6½. 547 pp. col. il. Partridge, 21/n.
- Robertson (Professor James Alex.),** ed. The Sayings of Jesus of Nazareth. 7½x5. 169 pp. Swarthmore Press, 5/n.
- Sheppard (Henry Winter).** The First Book of Psalms in the Text of G.1. Transcribed with Frontispiece and Introduction. 12½x9½. 70 pp. Cambridge Univ. Press, 42/n.

SOCIOLOGY AND POLITICS.

- *Brailsford (H. N.).** After the Peace (New Era Series, Vol. 4). 7½x5. 185 pp. Parsons, 4/6 n.
- *Clodd (Edward).** Magic in Names, and in Other Things. 9x5½. 246 pp. Chapman & Hall, 12/6 n.
- Fielding (William J.).** Sanity in Sex. 7½x5½. 349 pp. Kegan Paul, 10/6 n.
- Hetherington (H. J. W.).** International Labour Legislation. 7½x5. 203 pp. Methuen, 6/n.
- *Macdonald (J. Ramsay).** A Policy for the Labour Party (New Era Series, Vol. 7). 7½x5. 188 pp. Parsons, 4/6 n.
- Webb (Sidney and Beatrice).** Industrial Democracy. 8½x5½. 939 pp. Longmans, 21/n.

NATURAL SCIENCE.

- Slosson (Edwin E.).** Easy Lessons in Einstein: a Discussion of the More Intelligible Features of the Theory of Relativity. 7½x5. 132 pp. Routledge, 5/n.
- Southerns (L.).** An Outline of Physics. 7½x5. 202 pp. Methuen, 6/6 n.

MEDICAL.

- Tridon (André).** Psycho-analysis: its History, Theory, and Practice. 7½x5½. 272 pp. Kegan Paul, 10/6 n.

USEFUL ARTS.

- Gates (S. B.).** Pure Mathematics for Engineers (New Teaching Series). Introd. by H. A. Webb. 2 parts. 202, 184 pp. 7½x5. Hodder & Stoughton, 4/6 n. each.

FINE ARTS.

- Brown (C. J.).** Catalogue of Coins in the Provincial Museum, Lucknow: Coins of the Mughal Emperors. Vol. I. 89 pp. 22 pl. Vol. II. 468 pp. 10½x6½. Oxford, Clarendon Press, 50/n.
- Dodgson (Campbell).** A Catalogue of Etchings by Augustus John, 1901-14. 12½x10½. 163 pp. 134 il. Chenil & Co. King's Road, Chelsea, 63/.

LITERATURE.

- Boreham (F. W.).** A Reel of Rainbow. 8x5½. 222 pp. Epworth Press, 6/n.
- Butler (H. E.).** The Sixth Book of the Æneid, with Introd. and Notes (Virgilian Studies). 7½x5½. 286 pp. Oxford, Blackwell, 12/n.
- Gayley (Charles Mills) and Kurtz (Benjamin Putnam).** Methods and Materials of Literary Criticism: Lyric, Epic, and Allied Forms of Poetry. 7½x5. 923 pp. Ginn, 7, Queen Square, Southampton Row, W.C.1, 16/n.
- Kabiraji (F. J.).** Raindrops. 7½x4½. 20 pp. Stockwell, 1/n.
- Lucey (R. M.).** The Hill Top. 7½x5. 208 pp. Heath Cranton, 5/n.
- Mencken (H. L.).** Fanfare, by Burton Rascoe; The American Critic, by Vincent O'Sullivan; Bibliography, by F. C. Henderson. 7½x5. 32 pp. New York, Knopf.
- Robey (George).** After-Dinner Stories. 7½x5. 232 pp. Grant Richards, 6/n.

- *Rolland (Romain).** Clerambault: Histoire d'une Conscience libre pendant la Guerre. 6½x5. 375 pp. Paris, Ollendorff, 8fr.
- Williams (Harold).** Outlines of Modern English Literature. 7½x5. 268 pp. Sidgwick & Jackson, 6/n.

POETRY AND THE DRAMA.

- Austin (John).** Poems for Men. 7½x5½. 36 pp. Oxford, Blackwell, 5/n.
- Bax (Clifford).** A House of Words. 8x5½. 55 pp. Oxford, Blackwell, 5/n.
- Brine (Everard Lindesay).** Poems. 6½x4½. 40 pp. Oxford, Blackwell, 2/6 n.
- Ellis (Locke).** Agamemnon: after the Greek of Æschylus. 7½x5½. 91 pp. Selwyn & Blount, 4/6 n.
- Fowler (Ethel L.).** The Daffodil Poetry Book. 7½x5. 163 pp. Sidgwick & Jackson, paper 2/, cl. 3/6 n.
- *Gibson (Wilfrid Wilson).** Neighbours. 7½x5½. 170 pp. Macmillan, 7/6 n.
- Lowell (Amy).** Can Grande's Castle. 7½x5. 213 pp. Oxford, Blackwell, 6/n.
- McKay (Claude).** Spring in New Hampshire; and other Poems. 8x5½. 40 pp. Grant Richards, 3/6 n.
- Moore (T. Sturge).** Danaë; Aforetime; Blind Thamyras. 8½x5½. 64 pp. Grant Richards, 6/n.
- Oxford Poetry, 1917-19.** 8x5½. 190 pp. Oxford, Blackwell, 7/6 n.

FICTION.

- Allan (Luke).** Blue Pete, Half-Breed. 7½x5. 256 pp. Jenkins, 2/6 n.
- *Audoux (Marguerite).** Marie Claire's Workshop. Tr. by F. S. Flint. 7½x5½. 252 pp. Chapman & Hall, 7/6 n.
- Benson (E. F.).** The Countess of Lowndes Square; and other Stories. 7½x5. 311 pp. Cassell, 8/6 n.
- *Birmingham (George A.).** Inisheeny. 7½x5. 228 pp. Methuen, 8/6 n.
- *Bourget (Paul).** Anomalies. 7½x4½. 308 pp. Paris, Plon-Nourrit, 7fr.
- Broster (D. K.).** The Yellow Poppy. 7½x5. 439 pp. Duckworth, 9/6 n.
- *Dudeney (Mrs. Henry).** Manhood End. 7½x5. 323 pp. Hurst & Blackett, 8/6 n.
- Hamilton (Mary Agnes).** The Last Fortnight. 7½x5½. 252 pp. Collins, 9/n.
- Jones (E. B. C.).** Quiet Interior. 7½x5½. 285 pp. Cobden-Sanderson, 8/n.
- McKenna (Stephen).** Lady Lilith. 7½x5. 294 pp. Hurst & Blackett, 8/6 n.
- Sinclair (May).** The Romantic. 7½x5½. 249 pp. Collins, 9/n.
- Slyke (Lucille van).** Little Miss-by-the-Day. 7½x5. 275 p p Nisbet, 7/6 n.
- Smith (Constance I.).** Adam's First Wife. 7½x4½. 319 pp. Melrose, 7/n.
- Tynan (Katharine).** The House. 7½x5½. 276 pp. Collins, 9/n.

GEOGRAPHY, TOPOGRAPHY, ANTIQUITIES.

- Carpenter (G. D. Hale).** A Naturalist on Lake Victoria. 9½x6½. 357 pp. il. Fisher Unwin, 28/n.
- *Cordier (Henri).** Ser Marco Polo. Notes and Addenda to Sir Henry Yule's Edition, containing the Results of Recent Research and Discovery. 9½x6½. 171 pp. Murray, 16/n.
- Davies (N. de Garis).** The Tomb of Antefoker, Vizier of Sesostri I., and of his Wife, Senet. With Chapter by Alan H. Gardiner. (Theban Tombs Series.) 12½x10½. 40 pp. 48 pl. in colour, line and collotype. Allen & Unwin, 42/n.
- Hogarth (D. G.).** Hittite Seals, with Particular Reference to the Ashmolean Collection. 13x10½. 117 pp. 10 pl. Oxford, Clarendon Press, 73/6 n.
- Macnaughtan (S.).** My Canadian Memories. 9x5½. 254 pp. Chapman & Hall, 12/6 n.
- Oswald (Felix) and Pryce (T. Davies).** An Introduction to the Study of Terra Sigillata treated from a Chronological Standpoint. 10½x7½. 298 pp. 85 pl. Longmans, 42/n.
- Scott (Daniel).** Cumberland and Westmoreland (Little Guides). 6½x4. 240 pp. il. maps. Methuen, 6/n.

BIOGRAPHY.

- Anderson (Agnes). "Johnnie" of Queen Mary's Army Auxiliary Corps. 7½x5. 191 pp. Heath Cranton, 6/ n.
- Dobbs (Rosalind H.). Noel Dyson Williams: his Life and Letters. 7½x5. 183 pp. il. Methuen, 7/6 n.
- *Fleury (Comte). Memoirs of the Empress Eugénie. 8½x5½. 2 vols. 472, 560 pp. Appleton, 35/ n.
- Lavery (Felix), ed. Great Irishmen in War and Politics. 8½x5½. 208 pp. Melrose, 7/6 n.
- Leighton (Rachel), ed. Correspondence of Charlotte Grenville, Lady Williams Wynn, and her Three Sons. 8½x5½. 424 pp. il. Murray, 21/ n.
- *Lucy (Sir Henry). The Diary of a Journalist. 9x5½. 350 pp. Murray, 15/ n.
- Paget (J. Otho). Memories of the Shires. 9x5½. 231 pp. Methuen, 12/6 n.
- Roberts (Col. H. Harrington). Memories of Four-Score Years. 10½x7. 101 pp. il. Lane, 10/6 n.
- Seeger (Charles Louis), ed. Memoirs of Alexander Iswolsky, formerly Russian Minister of Foreign Affairs and Ambassador to France. 8½x5½. 288 pp. il. Hutchinson, 16/ n.

HISTORY.

- Geyl (P.). Holland and Belgium, their Common History and their Relations: Three Lectures given at University College, London. 9½x6½. 48 pp. Leiden, A. W. Sijthoff.
- Hamilton (Louis). Ursprung der französischen Bevölkerung Canadas: ein Beitrag zur Siedelungsgeschichte Nord-Amerikas. 9x6½. 88 pp. Berlin, Neufeld & Henius.
- Journal of the Commissioners for Trade and Plantations from April, 1704, to Feb., 1708/9, preserved in the Public Record Office. 10½x7½. 641 pp. Stationery Office.
- Rovère (Julien). La Bavière et l'Empire Allemand: Histoire d'un Particularisme. Paris, Nouvelle Librairie Nationale, 12fr. 50.

WAR.

- Dare (Jane). Letters from the Forgotten Army. 7x4½. 40 pp. Stockwell, 2/ n.
- *Durnford (H. G.). The Tunnellers of Holzminden (with a Side Issue). 9x5½. 202 pp. Cambridge Univ. Press, 14/ n.
- *Lee (Joseph). A Captive at Carlsruhe and other German Prison Camps. 7½x5. 219 pp. il. Lane, 7/6 n.
- Madelin (Louis). Le Chemin de la Victoire: De la Marne à Verdun (1914-16). 7½x4½. 200 pp. maps. Paris, Plon-Nourrit, 3fr.
- Mélas (George M.). Ex-King Constantine and the War. 8½x5½. 288 pp. Hutchinson, 12/6 n.
- Smith (Corinna Haven) and Hill (Caroline R.). Rising above the Ruins in France: an Account of the Progress made since the Armistice. 8½x5½. 265 pp. il. Putnam, 18/ n.

REFERENCE BOOKS.

- New Age Encyclopædia, edited by Sir Edward Parrott. Vol. I., A—Banjo; Vol. II., Banka-Carmona. 6½x4½. 492, 484 pp. il. Nelson, 3/6 n. each.

PERIODICALS.

- Connaissance. October. Paris, 9, Galerie de la Madeleine, 2fr. 50.
- Critica. September. Bari, Laterza & Figli, 3 lire.
- Ecrits Nouveaux. October. Paris, Emile-Paul, 3fr.
- Groot-Nederland. October. Amsterdam, Van Holkema & Warendorf, 2.50fl.
- Interpreter. October. Simpkin & Marshall, 6/6 yearly.
- Library. September. 8½x7. 128 pp. Milford, 5/ n.
- Lloyd George Liberal Magazine. October, No. 1. 8½x5½. 64 pp. L. J. Gooding, 25, Old Queen Street, S.W.1, 6d.
- Nieuwe Gids. October. The Hague, W. Kloos, 1.75fl.
- Nouvelle Revue Française. October. Paris, 35/37, Rue Madame, 3fr. 50.
- Preussische Jahrbücher. October. Berlin, G. Stilke, 8.30m.
- Revue de l'Enseignement des Langues Vivantes. Aug. -Oct. Paris, Didier, 1fr. 75.
- Science Progress. October. Murray, 6/ n.
- Society of Comparative Legislation and International Law. Journal. October. 9½x6. The Society, 6/.
- South African Quarterly. September. 10½x8½. 22 pp. Johannesburg, Central News Agency, 1/.
- Theatre-Craft. Summer, 1920, No. 4. Il. Bloomsbury Press, 4, Bloomsbury Place, W.C.1, 2/6.

Notices

THE LIBRARY ASSOCIATION.

CORRESPONDENCE CLASSES, in preparation for the Examination in May, 1921, are about to commence. There will be six courses, the fee for each course being 15s., payable in advance.

Entries to be sent to the SECRETARY, Library Association, Caxton Hall, S.W.1, not later than October 30.

TO AUTHORS AND AGENTS.

A well-known Literary Magazine has an opening for a Novel suitable for serial publication. Only work of a high literary standard will be considered.

Letters or MSS. should be sent to:—

"P" c/o SIMPKIN MARSHALL & CO., Stationers' Hall Court, E.C.4.

Booksellers & Catalogues

BOOKS on every conceivable subject. Secondhand and New, sent on approval; 1,000,000 vols. in stock. Catalogue free. One of the finest stocks of Rare Books and First Editions. State wants. Books bought.—W. & G. FOYLE, LTD., 121-125, Charing Cross Road, London, W.C.2.

BOOKS AUTUMN CATALOGUE AT BARGAIN PRICES NOW READY

Do not miss these Rare Bargains, but send for a copy of Catalogue to-day, and ask for your name and address to be registered for future issues. WM. GLAISHER, Ltd., Booksellers, 265, High Holborn, London, W.C.1.

Authors' Agents, etc.

AUTHORS should send for particulars of The Eldon Literary Service, which reduces their labours and enlarges their markets.—Write MANAGER, ELDON LITERARY SERVICE, 30, Fleet Street, E.C.4.

THE AUTHORS' ALLIANCE are prepared to consider and place MSS. for early publication. Literary work of all kinds dealt with by experts who place Authors' interests first. Twenty years' experience. Please note new address: 93 and 94, CHANCERY LANE, LONDON, W.C.2.

Typewriting &c.

SHORTHAND, Typewriting, Duplicating, Translations efficiently undertaken.—IVATTS & YOUNG, Typewriting Office, Penywern Road (corner of Earl's Court Road), London, S.W.5.

TYPEWRITING.—MSS. 1s. 6d. per 1,000. Carbon copies half price. Legal work, 1½d. and 3d. per folio. Specifications, translations, duplicating.—MONA STUART, 14, Frewin Road, London, S.W.18.

TYPEWRITING OF EVERY DESCRIPTION carefully and promptly executed at home, 1s. per 1,000 words; carbon copy, 3d. per 1,000 words. Duplicating. Cambridge local.—MISS NANCY MCFARLANE, 11, Palmeira Avenue, Westcliffe, Essex.

AUTHORS' MSS. Send your MSS. to—
The Progressive Typewriting Bureau,
TYPEWRITTEN 267, High Holborn, London, W.C.1.
PROMPTLY & EFFICIENTLY. Price List on Application.

EXPERT TYPEWRITING.—MSS. promptly and accurately copied. Moderate terms. Nine years' literary typing experience.—MISS HILDITCH, 11, Osborne Road, Palmers Green, N.

Amusements

EVERYMAN THEATRE (Hampstead Tube Station).
Nightly at 8.15; Mats. every Sat. at 2.30.
October 11 to 20, "You Never Can Tell," by Bernard Shaw.
October 21, "The Foundation," by John Galsworthy.
All seats bookable, 7s. 6d., 5s., 2s. 6d. Hampstead 7224.

Appointments Vacant

REDLAND HIGH SCHOOL FOR GIRLS, BRISTOL.

APPOINTMENT OF HEAD MISTRESS.

THE Council of the above School invite APPLICATIONS for the POST of HEAD MISTRESS which will be vacant at Christmas.

Applicants must hold a University Honours Degree or a recognised equivalent, and have had experience in Teaching and Organization.

Salary £600 rising to £800 per annum.

Further particulars and forms of application may be obtained from the CLERK to the Governors at the School, to whom the forms must be returned not later than November 11, 1920.

CROYDON.—CROHAM HURST SCHOOL.

HOUSE MISTRESS wanted after Easter. Domestic Science Diploma desirable. Some knowledge of nursing essential. Age 25 to 40.—Apply to Miss Th. E. CLARK, stating qualifications and submitting testimonials.

UNIVERSITY OF MADRAS.

APPOINTMENT OF UNIVERSITY PROFESSOR OF INDIAN ECONOMICS.

THE SYNDICATE of the Madras University invites APPLICATIONS for the PROFESSORSHIP of INDIAN ECONOMICS in the University, which will fall vacant on June 21, 1921.

The salary of the appointment is Rs. 1,250 per mensem, and the appointment will be in the first instance for a term of five years. The main duties of the Professor will be to investigate and lecture on the special problems of Indian Economics, and to train students in the methods of economic study and research and in the investigation and exposition of the problems of Indian Economics.

The Professor will be required to devote his whole time to the duties of his office and not to absent himself from his duties without the permission of the Syndicate. The regulations governing the University Professorships will be found in Chapter IX. of Volume I of the University Calendar, 1920, and may be consulted at the British Museum, the India Office, or any University Library in England or India.

Applications from candidates in England for the appointment should reach this office by November 30, 1920, and from those in India by December 15, 1920, addressed to the Registrar, University of Madras, Madras, S.E.

The selected candidate will be required to bind himself by an agreement, the details of which will be settled later.

The University will be prepared to pay the selected candidate a single first-class passage to Madras.

(By Order)

K. RABUNNI MUNCH, M.A.,
Ag. Registrar.

Senate House, Madras, September 22, 1920.

WORCESTER EDUCATION COMMITTEE.

SCHOOL OF ART.

WANTED, a FULL-TIME ASSISTANT MASTER. A knowledge of crafts will be a recommendation. Salary £250 to £300, which will be revised on the issue of the Burnham report. Applications, with three testimonials and giving particulars as to qualifications and teaching experience should reach me on or before October 24.

THOS. DUCKWORTH,

Joint Secretary for Education.

Victoria Institute, Worcester.

BOROUGH OF FULHAM.

APPOINTMENT OF CHIEF LIBRARIAN.

THE FULHAM BOROUGH COUNCIL is prepared to receive APPLICATIONS from experienced persons for the APPOINTMENT of CHIEF LIBRARIAN. Age not to exceed 45 years. Commencing salary £300 plus War Bonus on the scale approved by the Council, amounting at the present time to about £237 per annum. The Librarian will be in charge of the Central and two Branch Libraries, and the respective staffs.

Applications accompanied by copies of three testimonials of recent date to be made on a special form which may be obtained from the undersigned. All applications endorsed "Chief Librarian" to be lodged with me not later than November 8 next ensuing.

The appointment will be made subject to a satisfactory medical examination being passed. Canvassing will disqualify.

J. PERCY SHUTER,

Town Clerk.

Town Hall, Fulham, S.W. 6.

Appointments Vacant

LEEDS SCHOOL OF ART.
SCHOOL OF ARCHITECTURE.

APPLICATIONS are invited for the POST of HEAD of the SCHOOL OF ARCHITECTURE, Leeds School of Art. Initial salary £500 per annum. Particulars as to duties, &c., may be had from the Headmaster.

The School is recognised by the Board of Architectural Education, and students passing satisfactorily through certain Courses are exempted from the Intermediate Examination of the R.I.B.A.

Forms of application, which should be returned immediately, may be obtained from the undersigned.

JAMES GRAHAM,

Education Offices, Leeds.

Director of Education.

Art Exhibition

GIEVES ART GALLERY,
21, Old Bond Street, W.1.

Exhibition of Marine Pictures by H. J. Burgess, R.O.I., Philip Connard, A.R.A., Cecil King, Sir J. Lavery, A.R.A., Julius Olsson, R.A., Charles Pears, R.O.I., Norman Wilkinson, O.B.E., R.O.I. Open daily 10—5.

Lectures

BEDFORD COLLEGE FOR WOMEN
(University of London).

REGENT'S PARK, N.W.1.
TEN PUBLIC LECTURES

by

C. F. TUCKER BROOKE, B.Litt., M.A. (Oxon).

on

ELIZABETHAN ROMANTICISM.

on Wednesdays at 3 p.m.,

Commencing October 13.

For further information apply to the
SECRETARY, Bedford College.

Sales by Auction

PRINTED BOOKS.

Messrs. SOTHEBY, WILKINSON & HODGE

(Sir Montague Barlow, K.B.E., LL.D., M.P., G. D. Hobson, M.A., and Major F. W. Warre, O.B.E., M.C.), auctioneers of literary property and works illustrative of the fine arts, at their Large Galleries, 34 and 35, New Bond Street, W.1, on Monday, October 25, 1920, and two following days, at One o'clock precisely.

PRINTED BOOKS, comprising the property of the Countess of Yarborough, Brocklesby Park, Lincs., the property of Mrs. Woods, The Red House, Borden, Kent, the property of Mrs. Lucas, including Americana and travels, large collections of old English plays, poems and tracts, books with coloured plates, French illustrated books of the eighteenth century.

May be viewed two days prior. Catalogues etc. may be had.

Miscellaneous

ROOMS in Mayfair, near Bond Street, vacant in house recently acquired by Literary Society, which is willing to let them to other Societies or to approved tenants as offices for other than commercial purposes.—Apply, SYKES, 26, St. Georges Court, S.W.7.

WAR MEMORIAL TABLETS, HAND-MADE METALWORK, BOOKPLATES, etc., executed from exclusive designs by OSBORNES, Artist-Craftsmen, 27, Eastcastle Street, Oxford Street, London, W.1. Send for booklet 38.

NORWICH UNION FIRE OFFICE.

Founded 1797. HEAD OFFICES: NORWICH and
50, FLEET STREET, E.C.4.

CHIEF

LONDON BRANCHES

71 and 72, King William Street, E.C.4.
22, Birchin Lane, E.C.3 (Marine).
39, St. James' Street, W.

CLAIMS PAID EXCEED ... £35,000,000
Branches and Agencies throughout the World.

CHATTO & WINDUS

LETTERS OF MARK TWAIN

Edited with a running commentary and a biographical sketch by ALBERT BIGELOW PAINE. The self-portrait of a great man, and a great writer, and a lively picture of a fascinating world. With 8 illustrations. "These letters are the last and not the least of Mark Twain's good gifts to mankind on both sides of the Atlantic."—*Daily Chronicle*.

Demy 8vo. 18s. net.

TORQUAY

By JOHN PRESLAND. Illustrated with 16 Illustrations in Colour by F. J. WIDGERY. A companion volume to "Lynton and Lynmouth" by the same Author and Artist. "This volume, a handsome and attractive gift-book, is full also of edifying matter."—*Scotsman*. Demy 8vo. 15s. net. Presentation Edition, with plates mounted, etc., 31s. 6d. net.

THE AMOROUS CHEAT

By BASIL CREIGHTON. "The work of Basil Creighton is already known to a discerning public through that remarkable first novel 'The History of an Attraction.' His new volume, 'The Amorous Cheat,' an essay in the highest Comedy, should enhance an already elect reputation."—*Observer*. Crown 8vo. 7s. 6d. net.

BOCCACCIO'S DECAMERON

A new edition with 10 Coloured Illustrations by THOMAS DERRICK in 5 printings. Large Crown 8vo. 10s. 6d. net. Limited Edition de Luxe, signed by the Artist, with plates mounted, etc. 25s. net. [*Just Published*].

FLEMISH LEGENDS

By CHARLES DE COSTER. Translated by HAROLD TAYLOR, and illustrated with 8 woodcuts by ALBERT DELSTANCHE. A companion volume to De Coster's "Tyl Ulenspiegel." Fcap. 4to. Presentation Edition, with plates mounted, 15s. net. [*Just Published*].

SAVITRI & OTHER WOMEN

By MARJORIE STRACHEY. Old tales retold by a modern writer. Narrow Crown 8vo. 6s. net. [*Just Published*].

Immediately.

THE LIFE OF MRS. ROBERT LOUIS STEVENSON

By her sister, NELLIE VAN DE GRIFT SANCHEZ. Based on Mrs. Stevenson's own memoirs and letters from many friends in Europe and America. With 16 illustrations. Crown 8vo. 12s. net.

THE 12

A poem by ALEXANDER BLOK, the first masterpiece of Bolshevik letters. Translated from the Russian by C. E. BECHHOFFER and illustrated after original designs by MICHAEL LARIONOV. Large Post 4to. 6s. net.

TALES OF ÆGEAN INTRIGUE

By J. C. LAWSON, author of "Modern Greek Folklore and Ancient Greek Religion." The Cretan Revolution and Secret Service in classical lands of the Near East. With a Map and 9 illustrations. Demy 8vo. 12s. 6d. net.

97 & 99, ST. MARTIN'S LANE, LONDON, W.C.2.